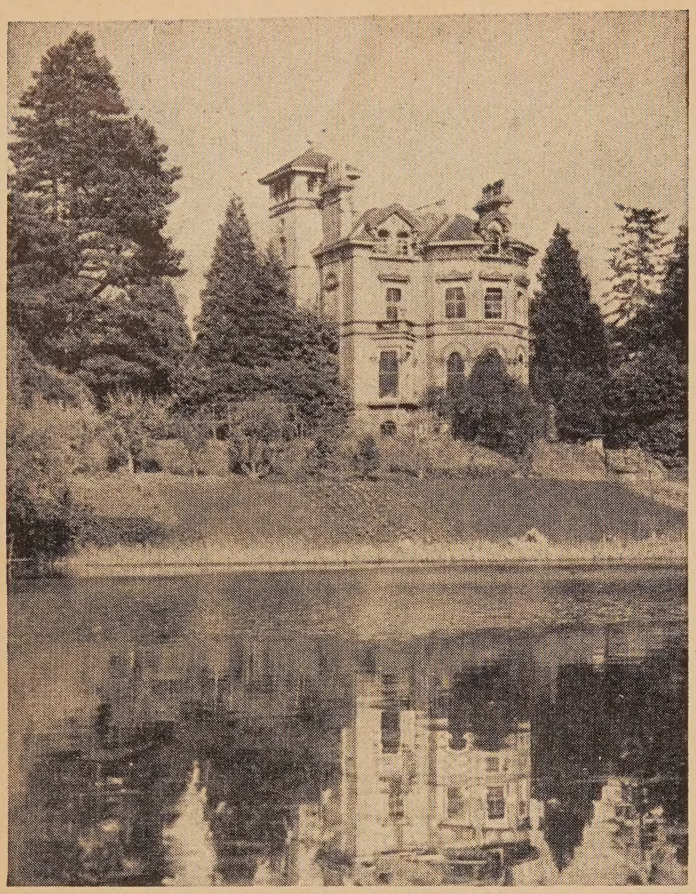
Dance and Dancers

April 1951 1s.

Moira Shearer



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April, 1951 Vol. 2. No. 4

Dance and Dancers

Editor : PETER WILLIAMS *Foreign Editor:* DAVID RAHER

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ABROAD we are a novelty, at home we are a habit—thus spake Dame Ninette de Valois in answer to the great ovation accorded to Sadler's Wells after their opening night on home ground. She went on to say that the company were more nervous of us than of any other audience. How terrible to think that we regular cockney plush-sitters cause great artists to tremble and quake when really we are so sweet and gentle. But I see what she means, for in countries such as America they shout and applaud every *pas* until what should be a homogeneous ballet turns into a three-ring circus. It is their way of showing appreciation and I can quite understand that it helps the artists because if the audience "gives", then the dancers in their turn warm to it and give back. We dumb clucks just sit back and watch dancers giving their all until they exhaust themselves in the attempt. It is a questionable point but I think that the dancers would admit to themselves, if to no one else, that the satisfaction of rousing an apparently apathetic audience is far greater than to have an indifferent performance greeted with tumultuous cheers.

I don't know if it was our Anglo-Saxon coolness to which de Valois referred when she said that the Wells had become a habit. But I think that of all national companies in any country, our own is less of a habit than any other. It is true that people go regularly and the queues get longer for each new booking but, except for the tiny percentage who are always to be found however bad the company, this is not a habit. The noise that comes from the upper reaches of the Opera House never sounds as though the Wells had become over familiar. My super applause-sensitive ear tells me that the home team get a far greater ovation than any visiting one. We are critical certainly, but the Wells have set such a high standard that they have only themselves to blame.

There are certainly habits within the company which the audience can probably see clearer than those closely connected with it. In the big four-act fairy tales, the magic has gone. Whether this is deliberate or just that habit has made those concerned unconscious of the fact, the result is that the hokum has vanished.

In the *Sleeping Beauty*, King Florestan and his consort lack regal dignity they are a very middle-class pair and not at all the sort of people who are fit to rule over teeming fairydom. The rats, attendant upon, the wicked fairy Carabosse, are lovable rather than frightening; she seems to be a very second-rate manipulator of black magic because when she vanishes there is a flash from way off in the distance while she descends in the slowest and most obvious trap ever devised. I don't think that anybody would welcome a trip in that jerky conglomeration of rags and butterflies that is intended for the Lilac Fairy's barque and the Panorama music should waft us to sea in this unseaworthy sieve. The kiss with which the Prince awakens the sleeping centenarian is so ineffective that the greenery which has run riot in the palace gets even thicker. Here is a wonderful chance for a transformation scene which Diaghilev, in his 1921 production, made full use of.

Other ballets also suffer from these same defects. *Lac des Cygnes* is the most romantic ballet yet the decor never gives any impression of it being so. Why cannot we have those swans back, drifting across the lake? Admittedly, in most productions they wobble, stick, and even go backwards; but this need not happen if somebody gave it a few moments thought. Why does not the lake rise up in the last act as was intended; we know that Covent Garden can manage this effect because the Rhine made an impressive overflow in *Gotterdammerung*. In *Giselle* the wilis should fly and materialise from the earth and trees—even the unimaginative flight in the early days of the present production has now been cut out. And as for that Dr. Coppelius in a B.I.F. setting for *Coppelia*, he is such a stupid old dolt that he could never have had the brain to make a jointed Dutch doll let alone a complicated piece of mechanism.

Am I carping too much? Yes. Am I being grossly unfair to an organisation that I obviously love and cherish? Not exactly, because I feel that one day we shall not have a Fonteyn, Shearer, or Elvin to convey us on our magic journeys and then it will become but a weary pilgrimage to the tomb of make-believe. I am still foolish enough to think that the theatre should be a place of wonder. And if this all sounds a poor welcome to my favourite company then turn to page twenty, column one.

Cover Story

Our front cover by Baron shows Moira Shearer in Ashton's CINDERELLA, which she created in 1948.

BORN in Dunfermline, Fifeshire, in January, 1926, she got her first training at Ndola on the border of the Belgian Congo. The reason for this being that her father was a civil engineer and her family had left Scotland for Rhodesia when Moira was six years old. After four years in Africa, Moira returned to London where she went to see Nicholas Legat who sent her to Flora Fairburn. Later she went to Legat who was only able to give her six lessons as he was ill. Her training was then in the hands of Legat's wife, Nicholæve.

Shearer joined the Sadler's Wells School in 1940, but had to leave shortly after on account of the war. In the following year she became a founder member of International Ballet and her first role was that of the Guardian Swallow in *Planetomania*. In 1942 she returned to the Sadler's Wells School and joined the company. She made her debut in De Valois' *Orpheus and Eurydice*. In 1944 she danced Odile in the third act of *Lac des Cygnes* while Pauline Clayden danced Odette in the second and fourth acts (this dual role was always taken by two ballerinas in the original St. Petersburg production).

Ashton created roles for her in *The Wanderer*, and *Symphonic Variations*, Pride in *The Quest*, the young wife in *Don Juan* and finally *Cinderella*, which was really intended for Fonteyn who had to miss the first performances owing to a damaged ankle sustained on the first night of *Don Juan*. Shearer also created the young lover in *Miracle in The Gorbals* which she danced with Rassine. She danced the Can-Can dancer with Massine in the revival of *La Boutique Fantasque*, The Aristocrat in his *Mam'zelle Angot*, and he also created specially for her the role of the Princess in *Clock Symphony*. When Covent Garden re-opened after the war, Shearer danced Princess Aurora in *The Sleeping Beauty* in the second night of the season.

In 1947 she starred in the film *Red Shoes* which instantly made an international name for her. Although from a prestige point of view the film made her career, it set her back as a dancer because many people were under the impression that she was the greatest dancer in the world and then were rather disappointed when they saw her in the flesh. She was placed on a pedestal too early on in her development. To-day she has caught up with herself and is as great a dancer as she is beautiful a girl. Before Sadler's Wells left for America in the autumn of last year she finished making the film *The Tales of Hoffmann*, the first experiment in a combination of ballet and opera on the screen. England will have a chance of seeing this in April after it has had its *premiere* at the Metropolitan Opera House in New York.

The photograph on the back cover shows Torchina and George Zoritch rehearsing in the open air. Zoritch has now joined the Marquis de Cuevas company.

Born in Moscow in 1919, he was educated in Kovno and Paris. Here he studied with Preobrajenska. His other teachers included Nijinska, Oboukhoff, Vilzak and Vladimiroff. In 1933 he was in the *corps de ballet* of the Ida Rubinstein company and the following year he joined the Nijinska company. As a soloist he was in the De Basil Company from 1935 to 1937. He first attracted particular attention as the Young Shepherd in Massine's *Symphonic Fantastique*. While in Ballet Russe de Monte Carlo (1938-43) he danced, among other roles, The Baron in *Gaieté Parisienne*, Mercury in *Seventh Symphony* and many classics. Since then he has appeared in musicals and films. Was in Hollywood up to the time he joined the De Cuevas company recently.

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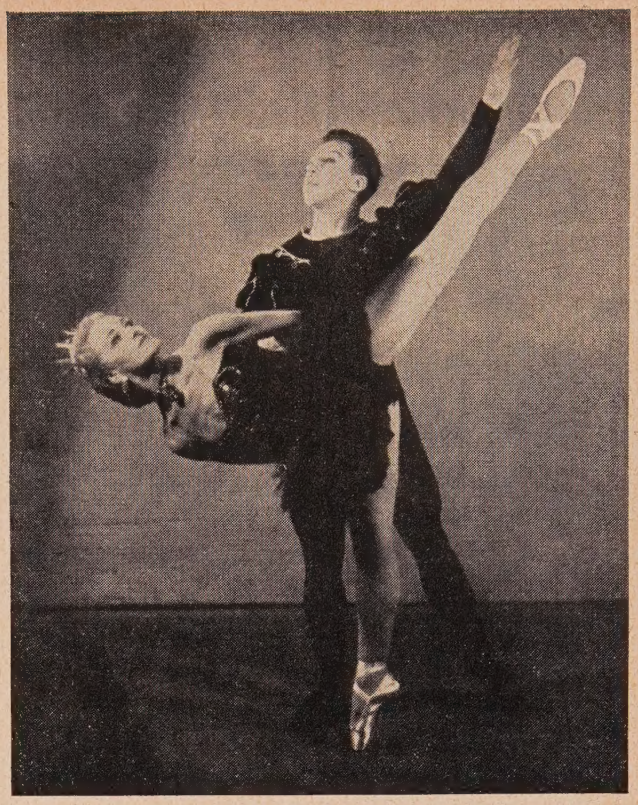

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FREDERICK ASHTON
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Two works for Sadler's Wells at Covent Garden, *Daphnis and Chloe* and *Tiresias*, will mark the completion of the first quarter century of creation by England's principal choreographer. Clive Barnes writes of works that have survived from those fruitful years.

Frederick Ashton (*Photo: Angus McBean*)

This year sees Frederick Ashton's Silver Jubilee as a choreographer. In 1926 he arranged the ballet *A Tragedy of Fashion* for the Marie Rambert Dancers which was given its first performance on the 15th June, in Nigel Playfair's revue *Riverside Nights*, at the Lyric Theatre, Hammersmith. His early ballets were nearly all composed for either the Marie Rambert Dancers (later the Ballet Club) or the Camargo Society. In 1931 he produced his first work for the Vic-Wells, but it was not until 1935 that he joined the company as dancer and choreographer. He is still with them. Ashton was born in 1909 in Ecuador and received his first training from Massine and later from Marie Rambert. In 1928 he was with the Ida Rubinstein company where he came under the influence of Nijinska. As W. H. Auden says "A shilling Life will give you all the facts", anyway this is not the place to go into long biographical details.

MY knowledge of Ashton's pre-war ballets is limited to those which survived into the war-period; he made his début as a choreographer before I was born. However the twenty or so ballets given during the last decade, I have seen many times. Ashton's work was the first great choreography with which I gained intimate acquaintance, and he more than anyone else formulated my early standards and taste. The influence of the Ashton repertory on my generation of ballet-goers would be difficult to over-estimate as it may well be this influence, coupled with the affection for the full-length classics engendered by Dame Ninette de Valois, which has made many of us more willing to accept the Balanchine revival of classicism, than some older balletomanes, fostered on the Fokine-Massine traditions.

CHARADE IN BALLET

Ashton, as yet, is not a great innovator. It is true that he has, like Balanchine, developed the classical vocabulary and pushed the classical *pas-de-deux* to a new peak of perfection but he has not made any revolutionary changes in ballet, as did Fokine and Massine. His one new development, the balletic charade as exemplified by *A Wedding Bouquet* and *Illuminations*, has not yet really found its place on the ballet stage. But innovation is very often the last concern of the great artist and during his long career he has been remarkably prolific and has shown an extremely high general level of accomplishment.

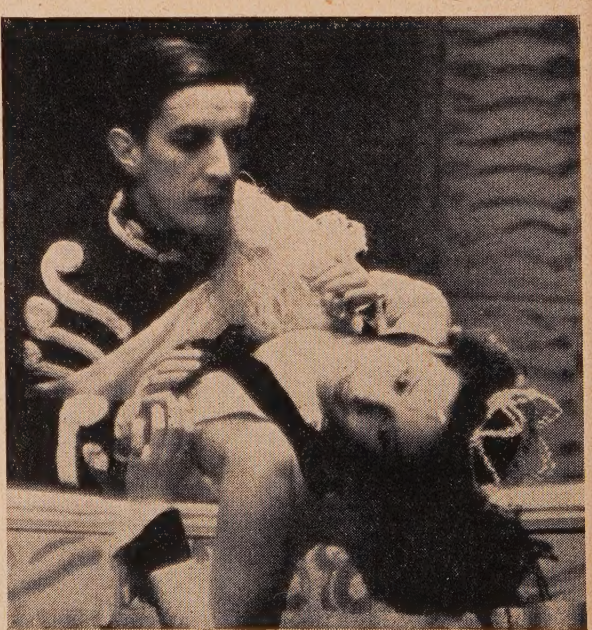
His earliest ballet to survive, *Capriol Suite*, was first produced for Rambert in 1930 and is now in the repertory of two companies. Although it indicates an interest in Folk Dance which has hardly been maintained in his later works, this ballet still reveals many typical Ashtonian features. Most notable among these is his tendency towards dancing for the sake of dancing. Ashton always seems to have held the conviction that the dance-patterns of a ballet were more important than any purely literary or thematic interest, which should be made subservient to the sheer beauty or drama of the dance itself. In *Capriol Suite* the "theme", if such it be, is of no importance whatsoever, the mood or impact of the ballet arises directly from the dances themselves. When a literary interest is introduced by two noblemen, one carrying a rose the other a sonnet, it is admirably blended with the dancing. Two other Ashton characteristics that can be seen in this charming ballet are the use of divertissement form, and his tendency to mix the humorous and tender in a manner that would have gained the full approbation of Hazlitt.

Ashton's fervent interest in the dance as an end in itself, seen so early in his career, led inevitably to the virtual abandonment of any literary scenario in his three fine plotless works *Symphonic Variations*, *Valses Nobles et Sentimentales* and *Scènes de Ballet*. These ballets, although of the type some people call "abstract", are far from being without emotional appeal. Passages like the beginning of "Brian Shaw's variation" in *Symphonic Variations*, or the opening moments of *Scènes de Ballet*, are as dramatic as any in ballet, but they obtain an emotional response from the audience purely owing to their choreography, as a good painter obtains his response by colour, line and masses.

DIVERTISSEMENTS WITH A DIFFERENCE

Another early ballet still very popular is *Facade*, which was first produced for the Camargo Society as long ago as 1931. Like *Capriol Suite* this is a divertissement; it reveals more clearly than its predecessor the

Left. David Gill, David Blair, Michael Boulton, and Pirmin Trecu in Mattachins from one of Ashton's earliest works, Capriol Suite. *The dances in this ballet were taken from Arbeau's famous book* Orchésographie *which was first published at Langres in* 1519 *and was probably the first book to record the dances of its period. Originally created for the Marie Rambert Dancers it is now in the repertoire of the Sadler's Wells Theatre Ballet.* (*Photo: Angus McBean*)



Right. Frederick Ashton and Pearl Argyle in Les Masques *first given by the Ballet Club at the Mercury Theatre in* 1933 *and still in the repertoire of the Rambert Ballet. To a Poulenc score it was a smart and witty commentary on behaviour at a masked Opera Ball. The designs of Sophie Fedorovitch were typical of the period using black, white, and talc. Today, this kind of designing is seen in almost every revue but in those days it was considerably in advance of its time.* (*Photo: Lenare*)

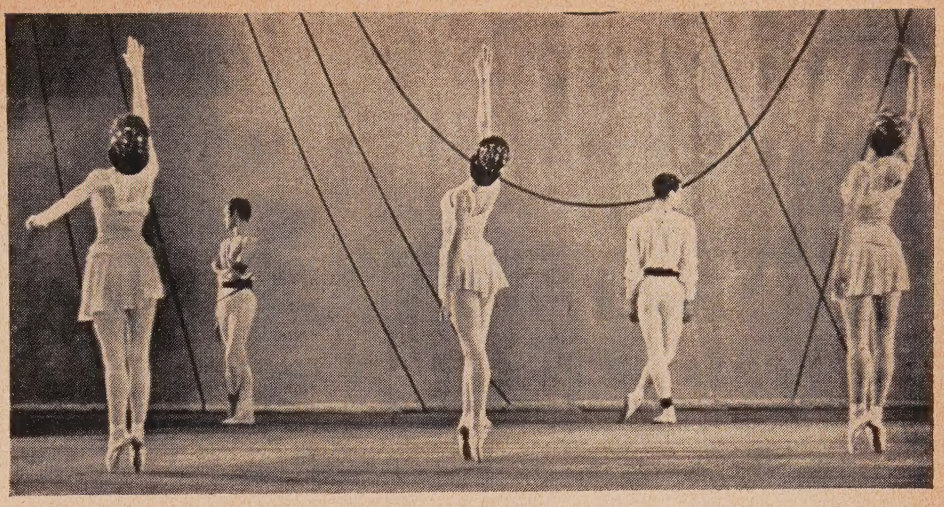
choreographer's skill in composing comedy dances. Most of *Facade* is witty parody ; the chic little Polka, the deadpan Popular Song, and the gigolo's Tango are all very smart and sophisticated, but elsewhere, as in the Yodelling Song, there is a certain amount of broader humour. Ashton has produced many comedy ballets ranging from the ultra-sophistication of *Les Masques* and the completely zany Marxian qualities of *A Wedding Bouquet* to the slapstick of *Les Sirenes* and the burlesque dances of the Ugly Sisters in *Cinderella*. In spite of this range Ashton tends towards wit in ballet rather than humour, and has much more affinity with the Nijinska of *Les Biches* than with the Massine of *The Good-Humoured Ladies*.

The choreographer's fondness for divertissement form, apparent in *Capriol Suite* and *Facade*, is most marked throughout his work. It crops up not only in his comedy ballets but even in his essays in pure dance. *Symphonic Variations* is in a sense a set of divertissements, as is *Valses Nobles et Sentimentales* and this tendency is obvious in *Scènes de Ballet*, where variations, *pas-de-deux*, grand adagios and *ballabiles* are all present in a manner almost reminiscent of the last act of a Maryinsky ballet. Ashton is a past-master at this form and can brilliantly ring the changes on the various groups and combinations of his dancers, so that one has no sense of witnessing a series of isolated numbers, thus imparting a strength to the divertissement which it does not normally possess. The ballets are given a further unity by either having a " mood " running through the dances, as in *Valses Nobles et Sentimentales*, or by being based on the slenderest of themes, as in *Les Rendezvous* and *Les Patineurs*. These two splendid light works show one side of Ashton at his best and have an ebullience and light-hearted good humour it would be difficult to find equalled in contemporary ballet. It is his interest in the divertissement which often apparently governs his choice of music, and results in him using scores made up of isolated items, like suites and sets of variations, rather than continuous symphonic works.

There are balletgoers who feel unhappy at the ballet unless it tells them a story. While Ashton has never sung " a song of social significance " in his life, and I, for one, hope he never will, he has made a few successful narrative ballets. But he must not be hamstrung by a complicated scenario. This was the principal cause of the downfall of *The Quest*, one of his few resounding flops. Where he does excel, is in the telling of a simple story where, as in a short story by Katherine Mansfield, the atmosphere is of more importance than any complex ramifications of plot. A superb example of his success in this genre is *Nocturne*.

SUBTLE CHARACTERISATION

A subtle observation of character is notable in his narrative ballets and he is adept at transforming this observation into dance movement, as in the contrast between the dances of the Wise and Foolish Virgins in *The Wise Virgins*, the arrival of the Personage in *Les Masques* and the curiosity of the Revellers over the prostrate body of the Flower Girl in *Nocturne*. He has a good sense of the " theatrical ", as was shown by his production of the opera *Manon*, but rarely allows this to overbalance his choreography. It seems to me that one of the most vital tests one can make on the validity of a narrative ballet is to consider what it would look like danced before curtains in practice clothes, at the same time disregarding the story. I feel that Ashton's ballets would emerge from this test better than most, because, like the ballets of Tudor, their choreography possesses immense plastic interest. It is perhaps important to note in this connection that mime is used sparingly in his later serious works, (*Apparitions* is exception to this), and is more often kept for comedy purposes, such as the Ugly Sisters in *Cinderella*.



SYMPHONIC SYMBOLISM

One important group of Ashton's serious ballets has so far not been mentioned; this group includes such works as *Apparitions*, *Dante Sonata*, *The Wanderer* and *Don Juan*. They could be called his " symphonic " ballets and differ from his plotless in that they have a slight theme and a more florid orchestration of dance movement. *Apparitions* was influenced by the same interest in the Nineteenth Century *ballet d'action* that later prompted Massine's *Symphonie Fantastique* and Fokine's *Paganini*; *Dante Sonata* shows a blending of certain elements of the modern dance with classical technique ; *The Wanderer* is more in the style of the Massine symphonies, although it retained its choreographers taste and individual manner; while the latest of this group, *Don Juan*, gives evidence of the influence of modern French ballet upon the choreographer. These four ballets while not representing Ashton at his very best are valuable additions to the Sadler's Wells repertory and it would be a good idea to revive *The Wanderer* at Covent Garden, where the large stage would probably enhance its effect.

If I were to be asked what kind of artist Ashton was, I think I would be inclined to reply, " Symbolic ". Symbolism runs through Ashton's work in much the same way as metaphysical imagery runs through the poems and sermons of Donne. I must confess to some misgivings at mentioning this because we English have a traditional distrust of symbolism and, unlike the French and Americans, regard most of it as bunk. But symbolism in the dance is something fundamentally inherent in its pre-historic origins and Ashton, not alone in this among choreographers, has recognised and exploited this basic symbolism in a manner which largely explains the strong

(*continued overleaf*)

Above. The opening of Symphonic Variations *with Moira Shearer, Henry Danton, Margot Fonteyn, Michael Somes, and Pamela May. To the Cesar Franck variations for piano and orchestra and designs by Fedorovitch, this is one of Ashton's most popular ballets.*
Right. Fonteyn and Somes in the pas de deux *in which considerable use is made of " air-walking " when the girl is lifted slightly off the stage and carried by her partner while she continues to use her feet as if walking on point. This is almost a trademark of Ashton choreography.*
Although Symphonic Variations *is generally considered to be a plotless ballet it has considerable emotional appeal which arises out of the dance patterns. Those who care to look deeper will find that there is a definite narrative. This applies to nearly all Ashton's work in this genre and those who vaguely label them as " abstract " have obviously failed to delve beneath the surface.*
(*Photos by Baron*)

(*continued from previous page*)

appeal his ballets make to our emotional faculties. Examples of symbolism are numerous in his work and we can find an obvious instance by going back to our prototype Ashton ballet, *Capriol Suite*, where the rose and sonnet carried by the two courtiers can be regarded as a type of symbolic representation. Less obvious examples are to be found in *The Wanderer* (in this, incidentally, he parts company with Massine, who in his symphonic ballets specialises in the cruder allegorical-personification type of imagery with characters like "Fate", "Action", etc.), and *Symphonic Variations*, where, for example, the circular runnings of the dancers with their hands linked together might be interpreted as the rebirth of the world at Spring. *Illuminations* is largely based on symbolism, and in *Dante Sonata* considerable use is made of the symbol of the Cross.

CHOREOGRAPHIC RITUAL

Another common feature in Ashton's ballets is "ritual". I believe I read once that Ashton came into close contact with the Church during his early years in South America. If this is so it might explain the choreographer's considerable use of ritualistic movement as seen in *The Wise Virgins*, and in the conclusions of *The Quest*, *Apparitions* and, even, *Cinderella*.

Ashton's choreography has many stylistic features (his denigrators call them "mannerisms") some of which will be found in most of his ballets. There is his fondness for the classical *pas-de-deux* and the grand *adagio*, of which perhaps the perfect example is Petipa's *Rose Adagio*, but which appears in many Ashton ballets, notably in *Scènes de Ballet* and *Illuminations*. Certain steps too, such as a girl being carried round the stage by her partner with her points nearly touching the ground, have become hall-marks of Ashton's style.

TASTE IN DECOR

The décor and costumes for Ashton's ballets are usually rather above the general level of those of his English contempories, and it typifies Ashton's good taste as a whole that his ballets are usually well-designed. Although he has worked with many well-known designers, the one most in keeping with his spirit appears to be Sophie Fedorovitch and no appraisal of Ashton's work could be complete without a tribute to her, one of the few masterly stage designers England possesses.

As will be shown by a glance at the list of his ballets, Ashton's development has never run in simple cycles, with the choreographer fully exploiting the potentialities of one genre before passing on to the next. His work does not fall into sharply-defined periods and one never knows in which direction his next ballet is likely to tend. But in whatever style he chooses to express himself if the next twenty-five years are as richly fruitful as the last, Sadler's Wells and England will have reason to be doubly grateful to their Principal Choreographer.

IF

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Moira Shearer and John Hart in Scènes de Ballet (*Photo: Roger Wood*)

BALLETS BY FREDERICK ASHTON—A CHECK LIST

Year	*Title*	*Composer*	*Designer*	*Company*
1926	*A Tragedy of Fashion*	Goosens	Fedorovitch	Revue, *Riverside Nights.*
1927	*Fairy Queen* (dances)	Purcell	—	Purcell Opera Society.
1928	*Les Petits Riens*	Mozart	—	Private performance.
	Leda and the Swan	Gluck	Chappell	Charity matinee.
1929	*Mars and Venus*	Scarlatti	Norris	In play, *Jew Suss.*
1930	*Capriol Suite*	Warlock	Chappell	Marie Rambert Dancers**
	A Florentine Picture	Corelli	after Botticelli	Marie Rambert Dancers
	Pomona	Lambert	Bell	Camargo Society*
	The Tartans	Boyce	Chappell	Camargo Society
	Passionate Pavane	Dowland	Chappell	Camargo Society.
1931	*Facade*	Walton	Armstrong	Camargo Society***
	Regatta	Gordon	Chappell	Vic-Wells Ballet.
	The Lord of Burleigh	Mendelssohn-Evans	Sheringham	Camargo Society.*
	Mercure	Satie	Chappell	Ballet Club.
	La Peri	Dukas	Chappell	Ballet Club.
	The Lady of Shalott	Sibelius	Chappell	Ballet Club.
1932	*Rio Grande*	Lambert	Burra	Camargo Society.*
	Recamier	Schubert	Chappell	Ballet Club.
	High Yellow (with Buddy Bradley)	Hughes	Bell	Camargo Society.
	Foyer de Danse	Berners	after Degas	Ballet Club.
1933	*Four Saints in Three Acts*	Thompson	—	Opera by Stein-Thompson†
	Pavane pour une Infante Defunte	Ravel	Stevenson	Ballet Club.
	Les Masques	Poulenc	Fedorovitch	Ballet Club.
	Les Rendezvous	Auber-Lambert	Chappel	Vic-Wells Ballet.**
1934	*Mephisto Valse*	Liszt	Fedorovitch	Ballet Club.
1935	*Valentine's Eve*	Ravel	Fedorovitch	Ballet Club.
1935	*Le Baiser de la Fee*	Stravinsky	Fedorovitch	Vic-Wells Ballet.
1936	*Siesta*	Walton	Etches	Vic-Wells Ballet.
	Apparitions	Liszt-Lambert	Beaton	Vic-Wells Ballet.
	Passionate Pavane (new version)	Dowland	Chappell	Ballet Club.
	Nocturne	Delius	Fedorovitch	Vic-Wells Ballet.
1937	*Les Patineurs*	Meyerbeer-Lambert	Chappell	Vic-Wells Ballet.
	A Wedding Bouquet	Berners	Berners	Vic-Wells Ballet.
	Pomona (revival)	Lambert	Banting	Vic-Wells Ballet.
	The Lord of Burleigh (revival)	Mendelssohn-Evans	Hill	Vic-Wells Ballet.
1938	*Horoscope*	Lambert	Fedorovitch	Vic-Wells Ballet.
	Judgment of Paris	Berkeley	Chappell	Vic-Wells Ballet.
	Harlequin in the Street	Couperin	Derain	Vic-Wells Ballet.
1939	*Cupid and Psyche*	Berners	Rose	Vic-Wells Ballet.
	Devil's Holiday	Paganini-Tommasini	Berman	Ballet Russe de Monte Carlo.†
1940	*Dante Sonata*	Liszt-Lambert	Fedorovitch	Sadler's Wells Ballet.
	The Wise Virgins	Bach-Walton	Whistler	Sadler's Wells Ballet.
1941	*The Wanderer*	Schubert-Lambert	Sutherland	Sadler's Wells Ballet.
1943	*The Quest*	Walton	Piper	Sadler's Wells Ballet.
1946	*Symphonic Variations*	Franck	Fedorovitch	Sadler's Wells Ballet.
	Les Patineurs (revival)	Meyerbeer-Lambert	Beaton	Ballet Theatre.
	Les Sirenes	Berners	Berners	Sadler's Wells Ballet.
	The Fairy Queen (dances) (new version)	Purcell-Lambert	Ayrton	Covent Garden Opera.
1947	*Valses Nobles et Sentimentales*	Ravel	Fedorovitch	Sadler's Wells Theatre Ballet.
1948	*Scenes de Ballet*	Stravinsky	Beaurepaire	Sadler's Wells Ballet.
	Don Juan	Strauss	Burra	Sadler's Wells Ballet.
1948	*Cinderella*	Prokofiev	Malcles	Sadler's Wells Ballet.
1949	*Le Reve de Leonor*	Britten	Fini	Les Ballets de Paris.
1950	*Illuminations*	Britten	Beaton	New York City Ballet.

*—later performed by Vic-Wells Ballet.
**—later performed by Sadler's Wells Theatre Ballet.
***—later performed by Ballet Rambert, Sadler's Wells Ballet and Sadler's Wells Theatre Ballet.
†—produced for American company and never performed in Europe.

Next month

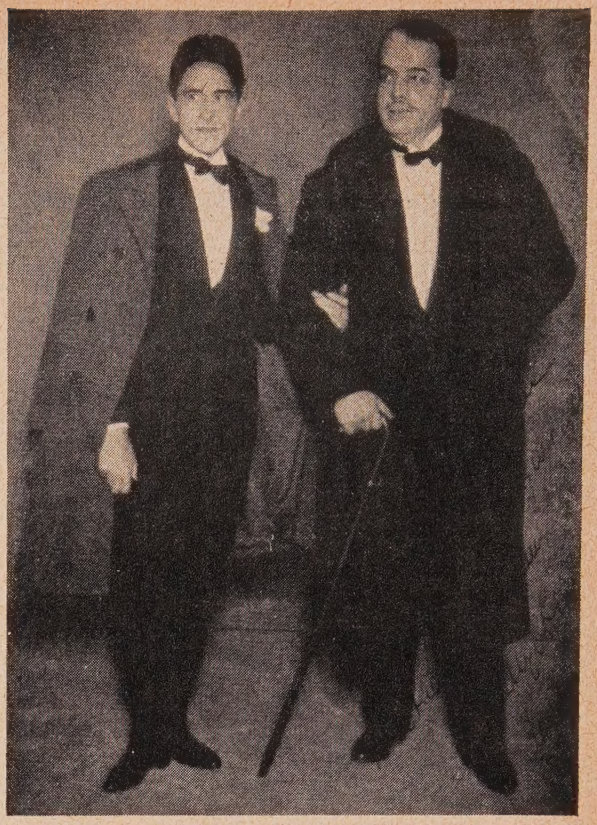
Cover photographs of ELAINE FIFIELD and DAVID BLAIR
THE SIE BROTHERS

FOUR AURORAS AT COVENT GARDEN Photos and opinions of PINEAPPLE POLL
HANYA HOLM AND THE MUSICAL BALLET IN ITALY NADIA NERINA
All the usual features and many new photographs

Russian Ballet through the office window

by A. E. Udale

In our January issue we published an article about Diaghilev. Now A. E. Udale, who was secretary to Eric Wollheim (Diaghilev's London impressario), continues about the many incidents that went on behind the scenes of one of the greatest travelling ballet companies that the world has yet known.



Jean Cocteau with Diaghilev. The French poet and novelist was one of the most influential members of Diaghilev's circle. By spreading propaganda he helped to popularise ballet before it was so universally loved as it is to-day. As well as being the ballet historian of that period he collaborated on many ballets such as Le Dieu Bleu, Parade *and* Le Train Bleu. *To-day he is a great influence on the film and theatre in France, and* Le Jeune Homme et la Mort *for Les Ballets des Champs-Elysées was entirely his idea.* (*Photo: Sasha*)

THE office of Eric Wollheim (known to his friends as E. W.) could never be described as a quiet place of business, but when the Russian Ballet was in residence in London its activity was immediately trebled. Although it naturally meant a good deal more work, the presence of this great company had an exhilarating effect. It was not without its touches of humour, as for instance, the day E. W. found out that Diaghileff, who believed it was very unlucky to have his photograph published, had given the press pictures of Don Carlos, the one-time King of Portugal, whom he rather resembled in appearance.

The preparatory arrangements for the visits of the ballet usually began far ahead, and the contracts for the big formal seasons at Covent Garden were set by E. W. with the Opera Syndicate well in advance, a place like the Opera House cannot leave its plans till the last moment. Walter Nouvel, an old personal friend of Diaghileff and a kind of general factotum with the company would slip over from Paris before the season began with a dossier from his chief, setting out the basic ballets, music, and artists, he proposed to bring, though naturally frequent variations were made after the season began. E. W. would carefully consider all this and give his ideas to Diaghileff. When the latter was in Paris they often telephoned each other two or three times a day. All conversations were carried on in French, for Wollheim was a super-linguist, and to Diaghileff from his years in Paris and the South, that language had become almost his mother-tongue. He could, when he liked, speak English quite reasonably well, but he seldom chose to do so. He had a great sense of dignity, and felt that unless he spoke quite perfectly, he would look ridiculous. And ridicule he cordially loathed, when directed against himself.

UBIQUITOUS TEA

Practically the whole company also spoke French fluently, which was fortunate, because the Russian vocabulary of the office staff (with the exception of its chief) consisted of only five phrases, in spite of an excellent instructor. These efforts, however, met with more success than might be supposed, as the slender repertoire included the sentence, "Will you have a cup of tea?" which was accepted with enthusiasm. Tea to a Russian is, or was, very important, and they often used to speak of the parties held in Russia around the Samovar, parties which went on till two and three in the morning, and at which they didn't dance or play games, but just talked and drank endless cups of tea. This seemed to provide some explanation of how Diaghileff acquired his liking for lengthy midnight debates. When he was around, E. W. can seldom have seen his home till the early hours of the morning.

The plan of working out most of the details for the season before the ballet arrived worked smoothly in general and enabled E. W. to get advance preparations well in hand, but in the world of the theatre one has always to reckon with possible last-minute hitches, and one such hitch occurred—or rather almost occurred—during a season one winter at the Princes Theatre. Some costumes were being renewed in Paris, and two of the baskets for *Swan Lake* were not ready to leave when the Company came, so it was arranged to send someone to Dover on the Monday morning (the day of opening) to bring them to London. They were expected at the theatre about lunch-time, but during the afternoon the Dover Customs phoned the shattering news that Swans' plumage could not be imported into England by law. The dismal tidings were at once imparted to E. W. Frantically he rushed to the telephone; fervently he assured Dover that it was not swans' plumage at all—the idea was preposterous—the baskets consisted of goose feathers, made up to look like swans. There was a tense moment when the reply came back that the messenger had declared them to be swans' plumage, but E. W. solemnly said that the man sent down there didn't know enough English to distinguish between geese and swans. Finally, at the end of 15 minutes the official graciously agreed—with a perceptible chuckle—that they really must be goose feathers, and he would pass them through. At the theatre a feverish state of anxiety prevailed, and Diaghileff, against all advice, was preparing to launch a bombardment on Dover, with his own special brand of ammunition, when the missing baskets arrived, and *Swan Lake* plus its plumage, duly made its appearance.

ADVANTAGEOUS CONTRACTS

The contracts that E. W. obtained from Sir Oswald Stoll for the Coliseum and the Alhambra were some of the most useful ever made for the ballet. They carried a high, definite salary, and when necessary, a substantial advance towards fares, an important consideration, as the cost of touring such a large company was great. In the case of the more formal seasons at Covent Garden, the theatre was not asked for money in advance, but when necessary a powerful group of supporters paved the financial path.

To secure the contracts with Stoll, E. W. had his own special method. Sir Oswald was very much interested in finance—he had written a book on the subject—so for the first two hours of the interview they discussed this pet subject of high finance, then, in the last ten minutes they arrived at the real purpose of the meeting.

Talking of contracts brings to mind a curious fact. No mortal eye ever saw a contract or document of any kind between E. W. and Diaghileff, for the simple reason that there never was one. Amongst all the numbers of contracts made *for* the ballet, E. W. never made one *with* Diaghileff; which surely argues much confidence on both sides.

UNSWERVING DECISIONS

It is an open secret that Diaghileff was a difficult man to handle, and this he certainly was; but he was not impossible. He had a constancy of mind and purpose not found in all great planners. He formed his judgment once and for all of a person in every sphere of his work, dancers, musicians, designers, and so on, and when he decided to entrust E. W. with the handling of his affairs here, he never at any time swerved from that decision, and though his voice could often be heard in furious argument, he seldom raged *at* the man he had chosen to represent him, but *about* the misdeeds and shortcomings of others.

In this connection it is amusing to recall a fierce altercation which once arose between Diaghileff and Edwin Evans the former music critic on the *Daily Mail* (disrespectfully nicknamed "Goat's Beard" by a youth in the office, on account of his long, straggling beard). It was during the big season at His Majesty's, when Evans was acting as press adviser to the ballet and had incurred displeasure about some trifling matter. "Goat's Beard" was by no means afraid of a few hard words, or of returning them in full measure, so compliments were exchanged, in French of course, at top speed and full voice. The Director of the Ballet was not accustomed to opposition

(*continued overleaf*)

Harlequin Gore transcends Molière

by Peter Williams

IF the Italian city of Bergamo had no other claim to fame it would have achieved immortality as the birthplace of Harlequin. This most famous of all theatrical characters was born some time around the middle of the sixteenth century. His character, formed by his ancestors since man first entertained in speech and movement on the threshing floors of Greece, eventually crystallized as a Bergamese peasant. His native city, owing to its geography, consisted of two distinct types of person—the clots and fools of the lower town and the nimble-wits of the upper town. It was a combination of both these types that made Harlequin. Up to the beginning of the last century he remained the same—crafty, amorous part-witty, part-stupid, the eternal spiv.

With the advent of romanticism he changed ; though still the great lover he became more refined and but an elegant shadow of his former self. As his personality weakened, so other characters in the Italian mime comedy became more dominant until Deburau (immortalised by Jean Louis Barrault in the film, *Les Enfants du Paradis*) turned Pierrot into the epitome of love-sick romanticism. A very far cry from the coarse, full-blooded and robust Commedia dell' Arte.

A rather loose translation of Molière's *Le Malade Imaginaire* is not the pile of ashes from which one would expect Harlequin to re-emerge phoenix-like. But the fact that this most brilliant of playwrights is untranslatable, threw the spotlight on to the interpolated mime interludes in the *Gay Invalid* at the Garrick.

The hypochondriac's maid, Toinette (Elizabeth Bergner), is in love with the Harlequin (Walter Gore) of an itinerant troupe of Italian comedy players. This counter-plot, interwoven into the bitterest of satires on the medical profession, may well start a new life for mime comedy.

Gore confesses that he knows little of the tradition connected with his role, which is probably just as well as he has a new slant on Bergamo's illustrious son. Unconsciously he has combined the early coarseness with the later refinement into an entirely lovable person. He has also brought new eloquence to a speechless character.

The set gestures known as traditional mime have, in the hands of most dancers, become completely meaningless. Those who teach, and those who dance, fail to realise that graceful arm-movements (indicating eyes, heart, etc.) are not understood by an audience unversed in mime grammar. Fokine, and later Massine, broke away from tradition and made mime an integral part of the dance—the whole body being used to explain the narrative in terms of dancing.

To his own choreography, Gore also combines dancing with mime. Darting in and out of the play—making love, carrying letters between his teeth, and being generally helpful —he is like a tinsel thread in the rather ponderous tapestry.

Should he ever tire of ballet, I would suggest that he collect a troupe, that should also include his wife Paula Hinton, and revive the raffish glories of impromptu mime comedy, in tent and barn, on the road back to Bergamo.

Walter Gore as Harlequin carrying a letter. (*Photo: Duncan Melvin*)

(*continued from previous page*)

among the crowd he ruled, and was obviously surprised at the boldness of a head which remained unbowed before his sharp reproof, so he hastily changed his tactics, and became once more the Grand Seigneur, the stern upholder of etiquette. "Evans," he roared suddenly, "Do you know what you are saying? There are ladies here! Go into the other room immediately." After which he rushed away to find E. W. The latter was on excellent terms with Evans, and on his arrival the storm was quelled.

It was probably on account of this imperviousness to knocks that, after he joined the entourage, "Goat's Beard" was frequently chosen to meet Diaghileff at the station. For some mysterious reason the latter usually arrived in a particularly fierce frame of mind, perhaps it was reaction after the strung-up mood of the journey, and a general laugh went round one day, as Evans shrugged his powerful shoulders, tossed his head, the beard along with it, and said gaily, as he left for Victoria, "Ah, well, I go, I suppose to take the first bullet, but why must it always be me?" Yet, sparring matches apart, they really liked each other's company, and Evans did much to add to the prestige of the Ballet. He worked with it all the remaining seasons over here until Diaghileff's death.

One piece of the Diaghileff technique caused the office quite a spot of bother. E. W., with his manifold activities, had often to go out for appointments. If Diaghileff happened to ring up—and he generally did—he refused to believe that the chief was not there. "It's impossible," he would say fiercely, "he must be there! I want him. I'm coming over at once!" A tremendous rush then followed to find E. W. and ask him to phone, before all members of the staff were engulfed in a veritable avalanche of displeasure. He infused into everyone a sense of urgency and intensity, in things both great and small.

HEATED ALTERCATIONS

The office was, of course, the scene of many heated arguments, mostly on the subject of finance, which was strange, as Diaghileff never seemed to trouble about money in regard to his own personal affairs, and didn't save a penny from the large sums he earned. One storm of particular intensity broke out towards the end of one of the later seasons, when it was found that the cost of dresses and designs had exceeded by quite an amount the sum first quoted. The great Serge arrived at the office like a thunderbolt, unheralded, and escorted by a retinue of three, including Boris Kochno as principal A.D.C. So heated did matters become that one of the "Conference" came out to suggest that a fire engine might soon be needed to pour water on the flames. The uproar seemed to continue for hours, but above the din could be heard E. W.'s voice, cool and calm, pointing the way to reason. Eventually, with much skill and patience, he succeeded in calming the torrent of wrath, and the fiery visitor was persuaded to go off to lunch, always with him a pleasant and substantial interlude.

Another feature in Diaghileff's plan of campaign must be placed to his credit. He naturally made many contacts with people distinguished in various walks of life, but beyond a preliminary talk, he never discussed business. He arranged for a meeting with E. W. and left the rest entirely to him. In this way, many interesting people came to the office, for discussions or contracts, as the case might be. From the social world came Lady Juliet Duff, who showed the same great interest in the ballet that her mother, the late Marchioness of Ripon, had done. About her was the atmosphere of the hunting-field, she gave the impression of being somewhat lost in office surroundings, and slightly doubtful how to get through the door, but she brought in a very powerful group of supporters. Of a different type was Lady Diana Duff Cooper; she would know very well, one felt, how to get through most doors, and was certainly one of the most beautiful visitors the office ever had. She is known as a very hard worker for any cause she champions and gave much help tothe ballet through her very wide circle of friends. She also discussed making some stage appearances—she had, of course, previously appeared as the Madonna in the production of *The Miracle*, but eventually gave up the idea.

Another very helpful adherent in the world of Society was Lady Cunard, whose two great interests were music and the ballet. She was American by birth and more temperamental than most of the other supporters. One evening during Diaghileff's last season at Covent Garden news came upstairs that Lady Cunard was screaming with rage in the foyer, about some trifle in the music that had displeased her. Not wishing to have an upset with an old friend and ally, the director of the ballet disappeared at lightning speed, saying as he went to E.W., " Will you go down, mon vieux, and see what the trouble is about " ; so E.W. dashed off to the lady to pour oil on the troubled waters. It was not just a matter with him of making the contracts and getting the cash, he took the whacks when they came and countered them as best he could. And a very good best it was.

(*To be concluded next month.*)

Music . . . . . by EVAN SENIOR

NEW SCORES ON THE HORIZON

The essence of any art—ballet or anything else—lies in its vitality, in what it keeps on creating, not in reproductions of the past however perfect they may be. Ballet needs the full-length classics as a foundation, but on these it must continue to build new works or stagnate.

A little while ago I wrote in DANCE AND DANCERS of the need for ballet to go out and search for new contributors. It has, in the past, given many opportunities to new choreographers and designers, very few to new composers. At last, and fittingly enough in our Festival Year, music is about to contribute something new to ballet.

So far, in the next few weeks, we are to have five new musical contributions to ballet—four and a half, if you count one as a new arrangement of previously written music. I should hardly think that Charles Mackerras, who has arranged the Sullivan music for *Pineapple Poll*, would count himself as composer of the work!

Other music for ballet is coming from Peter Racine Fricker, Richard Arnell, Constant Lambert and Peter Tranchell.

Constant Lambert's contribution to ballet in Britain needs no introduction to anybody. It was Lambert, with his enthusiasm and knowledge, who laid the musical basis for all British ballet from the beginning of the Sadler's Wells experiment, and who acted as its musical director from its infant days until only a few years ago.

It was Lambert who arranged the musical basis for *The Prospect Before Us*, recently revived at Sadler's Wells. His adroit choice of Boyce music for that work is perhaps the best thing about it. And to me, his arrangement of Chabrier music for Roland Petit's *Ballabile* was the only bright thing in that artificial piece of *chi-chi* nonsense. This year we are to hear an original Lambert score again—the first since *Horoscope*—when he provides the music for the Wells production at Covent Garden of *Tiresias*.

Peter Racine Fricker is a name not very widely known at present except among those, in England and on the Continent, who take their music seriously. But I venture to predict that before much more water has flowed under the Festival bridges he will be as widely known as any composer in this country. His music, now only heard and talked about in more restricted circles, will be heard by ballet enthusiasts this year, for he has been commissioned by the Arts Council to write the score of a ballet on a Canterbury Tales subject, to be performed later in the year at the Canterbury Festival by the Rambert Ballet.

Richard Arnell, who is also not as widely known as he should be in this his native land, is better known in America, where he went in 1939 and from which he recently returned to Britain. In the United States he wrote the music for the ballet *Punch and the Child*, performed by Ballet Society, forerunner of the New York City Ballet. In addition, he has written symphonies and other works, some of which have already been performed here.

His new ballet score, *Harlequin in April*, will be his first major performance in London. John Cranko is choreographer, and the work is planned for Sadlers Wells Theatre Ballet in May. Arnell's previous ballet score for *Punch and the Child* will also be heard before long in London, when Sir Thomas Beecham conducts it at a Royal Philharmonic Society concert in the Albert Hall on June 17. The work has also been recorded by Beecham and will be issued shortly.

Charles Mackerras who has arranged the Sullivan music for *Pineapple Poll*, is a young Australian musician (a former member of the Sydney Symphony Orchestra) who came to Britain a few years ago and later spent some time studying in Prague. For the last two years he has been attached to the musical staff of Sadler's Wells, and is an assistant conductor there.

Youngest of the new ballet composers is Peter Tranchell, so far comparatively unknown, but who has already made a name for himself in Cambridge. His opera, based on Hardy's novel, *The Mayor of Casterbridge*, is to be a feature of this year's Cambridge Festival in the summer. He has written the music for David Paltenghi's new ballet, *Fate's Revenge, or Rebellion in the Upper Rooms*, a comedy set in Bath in the heyday of its social triumphs. It will be produced by the Rambert Ballet during the Bath Festival on May 21.

Pamela May as the Black Queen in Ninette de Valois' Checkmate *which is the subject of the following article on recorded ballet music (Photo: Angus McBean)*

New Records

CHOREOGRAPHIC CHESS

Checkmate—Suite from the Ballet Music (Bliss): *Royal Opera House Orchestra, conducted by Robert Irving. (Columbia,* DX-8364/6, 3 12-*in., 6s. 10d. each)*

THERE is some ballet music which is music in its own right. Many thousands who have never seen either *Petrouchka* or *Lac des Cygnes* or other similar ballets know and enjoy the music on its own. But I can hardly imagine people getting similar enjoyment from the music of *Checkmate*. Heard in the theatre, it is an ideal emotional background to the chilly and cold-blooded game on the stage. Heard on its own it sounds equally chilly and cold-blooded, without the intense thrill of the ballet itself.

It is a measure of its detachment from the dancing that, coming to it some time after having seen a performance of the ballet, one section at least of the music provided an entirely different effect from that intended. I found myself enraptured by what seemed a tender and solicitous melody, only to discover with a shock that it was the entry, sinister and terrifying in actual performance, of the Black Queen!

Checkmate is music to admire and to think about—for me it can never be music to love.

GOOD TUNES FOR BALLET

Variations on a Theme (from Suite No. 3 *in G, Op.* 55) *Tchaikovsky: Philharmonia Orchestra, conducted by Nikolai Malko. (H.M.V.* C-7826/8, 3 12-*in., 6s. 10d. each.)*

This set brings us another, and a splendid, recording of the music used by Balanchine for the ballet known as *Theme and Variations*, danced here last year by New York Ballet Theatre. Actually, it is the fourth movement of a suite—the other movements have never been recorded.

Primarily it is not music for the ballet—its adaptation for ballet came afterwards, and probably because it is first and foremost good music, it can be listened to for its own sake. Tchaikovsky, as ballet lovers have good reason to know, knew a good tune when one flashed into his inventive mind, but in addition he knew how to make good use of it once he had found it.

His knowledge of orchestration, and in particular his instinctive feeling for the rich tone colours of woodwind, showed him what to do with this softly glowing melody, an dby the time he finishes, in the brilliant polacca (polonaise), you have almost lost sight—and sound—of where he started, having been caught up in a whirl of glittering orchestration. Nikolai Malko is always at his best in the music of his native country, and conducts an orchestra which plays with fire and feeling. Even if you don't remember the ballet particularly well, you will love this for the music alone.

ANSWER TO CORRESPONDENT

SIR.—As I read with interest your articles on music every month in DANCE AND DANCERS, I wonder if you could tell me the music used for the ballets *Fiesta* and *Cappriccioso*, performed by the Festival Ballet. Perhaps you could recommend two good recordings.—MISS D. SAPSFORD, 41, *Dawley Road, Hayes, Middlesex.*

Scores of both these ballets are mixtures. Fiesta *opens with a short overture taken from Rimsky-Korsakoff's* Capriccio Espagnol, *of which you will find several good recordings. Music for the ballet itself, however, has been orchestrated from a number of piano works by the Spanish Composer, Mariani, none of which has been recorded, as far as I know.*

Cappriccioso *is danced to orchestrations of music by Rossini, with the exception of the* pas-de-deux, *which is an excerpt from a selection of music by Cimarosa previously arranged by Malipiero for the ballet* Cimarosiana. *It is impossible at the moment to have the Rossini music recorded in the exact order as danced in* Cappriccioso, *but you will find much of it in the* William Tell *ballet music. This is recorded by the Sadler's Wells Orchestra under Constant Lambert (H.M.V. B.*8900-1) *and by the Santa Cecilia Orchestra under Serafin (H.M.V. C.*3559) *and by the L.P.O. under Cameron (Decca K.*1454-5). *Other portions (some duplicating) will be found in two Benjamin Britten arrangements of Rossini music under the titles* Matinées Musicales (*not recorded*) *and* Soirées Musicales. *The latter, used for a ballet of similar name by Ballet Rambert, is recorded by the Charles Brill Orchestra (Decca K.*873-4). *The* William Tell *ballet music is your best bet, but not in* Cappriccioso *order.*

Medea shows her fury at Jason's infidelity.

Medea dances in triumph at the death of Kreusa and her father King Kreon.
(*Photos: Flodquist*)

New Ballets MEDEA

First given in England at The Prince's Theatre, by the Swedish Ballet on Monday, February 12. Choreography by Birgit Cullberg ; Music by Bela Bartok ; Decor and costumes by Alvar Granstrom.

CAST

Medea .. Elsa-Marianne von Rosen
Jason .. .. .. Julius Mengarelli
Their Children .. Britt Malmberg, Aasa Hermansson
Kreon, King of Corinth .. John Engman
Kreusa, the King's daughter .. Inga Noring
People of Corinth, Barbro Whist, Barbro Eriksson, Dorrit Bojarsky, Verner Klavsen, Fleming Skov.
Leader of the Choir, Kristen Eriksen.

Time about 350 B.C.

Scene 1. Courtyard of Jason's house.

The scene depicts the happy family life of Jason and Medea with their children. The King's daughter attracts the attention of Jason ; the harmony is broken.

Scene 2. Pillared Hall in Kreon's Palace.

Jason is looking for Kreusa. They meet. Kreon welcomes Jason. He would be happy to have the famous hero as a son-in-law. Jason would like to be related to the King.

Scene 3. Jason's house.

Medea is suspicious. Women of Corinth tell her of Jason's infidelity. Her world is falling apart. She will not even see her children. Jason returns, tries to explain and apologise. Medea laughs at him and everything she has done for him.

Scene 4. Kreon's Palace.

The King is supervising the marriage of Jason and Kreusa. Medea appears with her children. She flatters Kreusa allows the children to give presents of a sparkling veil and a wreath of gold. Kreusa tries on both and collapses. They are poisoned. Kreon embraces his dying daughter and is poisoned too. Medea triumphs.

Scene 5. Outside Jason's house.

Medea escapes with her children, pursued by the people. She decides to kill the children. Jason tries to take them from her, she brandishes a sword and pulls the children into the house. Powerless, Jason hears their cries. The People rage. Medea emerges with the bodies. They now belong to her.

MEDEA was the opening work given by the first Scandinavian company to appear in London since the Ballet Suedois in the 'twenties.

It was not, as was first imagined, the company from the Royal Opera in Stockholm but a small group of dancers organised by the choreographer Birgit Cullberg in order to show her ballets. Julius Mengarelli is *premier danseur* at the Stockholm Opera and he received special permission to appear in this country. Elsa-Marianne von Rosen is not attached to any particular company but frequently makes guest appearances with the same company.

The rest of the group had been gathered together for the London season and included our own Frank Staff (once a principal dancer with the Rambert Ballet and lately choreographer at the Empire, Leicester Square). Otherwise the group had not worked together as a unit until this London season.

It is as well to remember these facts when assessing the value of the company because a scratch company such as this does not truly represent ballet in Scandinavia.

Medea is closely based on the tragedy of Euripides and proves that, though 2300 years old, the tragic wake of a philandering husband is similar in many ways to this day.

Euripides placed all his tragedies in high and noble places as did all playwrights of his period. In such a lofty environment they remained until Ibsen brought them down to the middle and lower classes. Dramas about deities and royalty gave an excuse for majestic verse and when these plays are translated into terms of ballet, the majesty should be retained. Unfortunately, Cullberg has chosen a Prokofiev score as the background for her dance creation and this Soviet composer received harsh treatment from an orchestra that appeared to be as thrown-together as the company—a " squeak, squeak, rattle, clang, bang, squeak " is not the right accompaniment for the death of kings.

The choreography is uneven and Cullberg has attempted to wed Central European to classical technique, which results in a few bars of expressive dancing and then some classical steps. The marriage was successfully achieved in some of the works of De Valois. Cullberg was a " grotesque " dancer and this together with her Von Laben training have helped her to create a number of successful ballets in Scandinavia, particularly her *Three Musketeers*, which won a prize at an International competition. She is obviously trying to create a new style which has not yet formed ; it was a pity that London had to see such a style in its embryonic stage.

The designs by Alvar Granstrom were simple and telling, his use of three brightly coloured pillars was effective though when shifted round the stage as a unit set they became rather tedious. The costumes appeared to have been inspired by the designs on Minoan vases and were good in silhouette though the excessive use of net made them look fussy and rather tawdry.

P. W.

MISS JULIE

First given in England at The Prince's Theatre, by the Swedish Ballet on February 12. Choreography by Birgit Cullberg ; Music by Ture Rangstrom, arranged and orchestrated by Hans Grossman. Decor and costumes by Sven Erixson.

Miss Julie Elsa-Marianne von Rosen
The Count, Julie's father John Engman
Julie's Fiance .. Verner Klavsen
Jean, a Servant .. Julius Mengarelli
Kristin, a cook .. Birgit Cullberg
Clara, a Forester's daughter Dorrit Bojarsky

Time—Midsummer evening and midsummer night, 1880.

Scene 1. A Ballroom in the Palace.

Preparations for Midsummer Night celebrations are in progress. Miss Julie is annoyed because the girls have put flowers round the family portraits which she hates. She commands the servants to remove the flowers. The Count leads Julie's bridegroom into the ballroom. She does not love him and provokes him into breaking the engagement. She is left alone, watching the revelry of the people.

Scene 2. The Barn.

Jean is dancing with Clara. Everyone is amazed when Julie enters, and asks Jean to dance with her. Reluctantly he obeys. Julie's dancing becomes wilder and wilder until Jean runs away, frightened by what people are saying.

Scene 3. The Kitchen.

Although late Kristin is working. Jean who is engaged to her describes the shocking dance with Julie. Julie comes to call him back. He is unwilling. As she tries to attract and then repulse him, he is possessed by desire to seduce her. He succeeds and she is humiliated. She dare not face her father and intends to escape with Jean. She runs to the Palace to get the family heirlooms.

Scene 4. A Ballroom in the Palace.

The family portraits look at her with disapproval and approach her as in a nightmare. She cannot escape. They force her to commit suicide.

Miss Julie (Elsa-Marianne von Rosen) forces her attentions on the butler, Jean (Julius Mengarelli). (Photo: Riwkin)

Below. The scene that shocked Scandinavia. Miss Julie having got rid of her fiance, seduces the butler in the kitchen. At first he is reluctant but when he finally succumbs he finds that he can completely dominate her. In the end she is forced to seek the only way out in suicide. (Photo: Flodquist)

MISS JULIE was the principal ballet in the repertoire being given at each performance. Having had an astounding success in Stockholm where it is considered to be one of the best new works for years, it was presumably thought that London would react in the same way. Unfortunately the publicity, sent from Stockholm, and used to great advantage in this country, gave the impression that this was to be a very daring work. The seduction scene was made into the crux of the work which is not really the point of Strinberg's play. What was a completely sincere attempt at realising Strindberg in terms of the ballet was thus turned into a spectacle for tired business men (though why business men are always supposed to be tired and why a sexy spectacle is considered to be their chief delight, has always remained a mystery to me) ! This fact rather obscured any merits the work may have had.

In the title role, Elsa-Marianne von Rosen gave a powerful performance. This together with her Medea show how much her technique has improved since she last appeared at Prince's Theatre in *Stars of the Ballet*. She is now a very strong dancer as well as being a very beautiful girl. Julius Mengarelli showed a nice sense of characterisation and his turns are good. Unfortunately, neither of their performances could lift the ballet out of the commonplace.

The faults in Cullberg's choreography were the same as in *Medea* and the ballet took far too long to say what could have been said in half the time ; it jerked to its climax like a peep-show on the pier. The scene that was supposed to be so shocking had no shock value and even verged on the comic. Questionable incidents need very careful handling and one could not help comparing this with the bedroom scene in Roland Petit's *Carmen* which ran the gamut of sex without being the least offensive. It was curious how old-fashioned the ballet appeared—an aristocratic lady's guilt after seducing the butler would not, to-day, cause her to take her life.

When the orchestra allowed it seemed that Hans Grossman's score was most suitable though there was little chance of hearing it as it was written. Apart from Miss Julie's riding-habit, which was very well designed, the rest of the costumes and scenery created no effect at all, nor did the drop-curtain bear any relation in style to the settings.

Cullberg herself supplied one of the best pieces of characterisation as Kristin, the cook, which brought sudden life to a work that, up to then, had lacked it. In her performance it was possible to see the kind of choreography in which I am certain she excels.

P. W.

THE PROSPECT BEFORE US

Revived by The Sadler's Wells Theatre Ballet at Sadler's Wells Theatre on Tuesday, February 13. Choreography by Ninette de Valois ; Decor and costumes by Roger Furse (after Thomas Rowlandson).

Scene 1. Preparations for the Season at the Kings Theatre, 1789.

Mr. Taylor, Manager of the King's Theatre .. .. David Poole
Mr. O'Reilly, Manager of the Pantheon .. .. Robert Helpmann
Monsieur Noverre. Choreographer and Ballet Master David Gill
Madame Noverre .. Barbara Fewster
Mademoiselle Theodore, Première Danseuse .. Elaine Fifield
Monsieur Didelot .. .. David Blair
Monsieur Vestris .. .. Pirmin Trecu
Ladies of the Ballet, Yvonne Barnes, Sara Neil, Shirley Bishop, Stella Claire, Stella Farrance.
Patrons of the Ballet, Joan Cadzow, Maurice Metliss.

Mr. Noverre, displeased with a criticism in *The Times*, rehearses his company in no good humour. Mr. Taylor interrupts with visitors and Mr. O'Reilly is a curious and depressed spectator. With the departure of everyone Mr. Taylor offers his unsuccessful rival seats for his first night. Mr. O'Reilly's spirits recover, he departs and Mr. Taylor is left to ponder.

Scene 2. The Burning of King's Theatre.
The joy of Mr. O'Reilly. The despair of Mr. Taylor. The dancers join Mr. O'Reilly.

Scene 3. A Street. "Pity the Poor Dancers."
Two Dancers .. .. Maryon Lane, Sheilah O'Reilly
A Street Dancer .. Svetlana Beriosova
Mr. O'Reilly .. .. Robert Helpmann
Street Urchins, Instrumentalists, Dancers
Karen Bliss, Annette Page, June Picket, Veronica Vail, Don Gillies, Peter Wright, Brenda Averty, Anya Linden, Doreen Tempest, Donald MacAlpine.
Inspired by Rowlandson's famous cartoon "The Prospect Before Us" we witness Mr. O'Reilly's appeal for help to rebuild the derelict Pantheon.

Scene 4. Opening Night at the Pantheon. (After Rowlandson's cartoon.)
Mr. O'Reilly's dream comes true but not his full understanding of the eccentricities of ballet. Mr. Taylor is a depressed spectator.

Scene 5. The Stage of the Pantheon.
Three Lawyers, Messrs. Sheridan, Holloway and Sheldon : Don Gillies, Michael Hogan, Peter Wright.
Mr. Taylor has backing for the rebuilt King's Theatre and bankrupt Mr. O'Reilly wants to be rid of the ballet company, but the lawyers say it is not legal to transfer the licence from the Pantheon to the King's.

Scene 6. The Burning of the Pantheon.
Joy of Mr. O'Reilly. The desertion of his dancers to Mr. Taylor.

Scene 7. The Stage of the new King's Theatre, 1790.
Everyone is happy and the lawyers are satisfied. Pleasantries are upset by a visit from Mr. O'Reilly celebrating the good riddance of a ballet company. The managers are left alone. Again Mr. Taylor offers seats for his first night. But Mr. O'Reilly prefers the bottle and now dislikes orchestras. He departs and Mr. Taylor is left to ponder.

The end of the first scene. Mr. Taylor (David Poole) offers Mr. O'Reilly (Stanley Holden) a drink as well as tickets for his first night.
Below. Monsieur Noverre (David Gill) with Madame Noverre (Barbara Fewster) sit watching Mademoiselle Theodore (Elaine Fifield) rehearsing.
Monsieur Didelot (David Blair) lies with a handkerchief over his face, while Monsieur Vestris (Pirmin Trecu) watches from the extreme right. Mr. O'Reilly (fourth from left) watches the scene disconsolate.
(*Photos: Baron*)

MUSIC

REVIVAL after a period of years is one of the most stringent tests that can be applied to a ballet, and in particular, to the ballets of the English school. So many of them were topical in many ways : "just right for such-and-such a dancer", some particular style of music or dancing or *decor* happened to be at the flood, and so on. I happened to be some thousands of miles away when *The Prospect Before Us* had its day ; this was my first view of it, I could still feel a nostalgia, but it dates.

I can imagine the delight it must have given to a period just waking up—generally speaking—to Rowlandson and Boyce. To-day the work of these men is more a part of our background, but if we recognise the sophistication of Rowlandson, we recognise just as much the simplicity and charm of William Boyce. The two do not exactly fit. A Rowlandson romp, even to the breeziest of Boyce's melodies (he wrote mainly symphonies and church music) is hardly my idea of aptness ; but that they come together without any undue clash is a measure of Constant Lambert's knowledge and ability. If this sample display only makes more people turn to our British musical treasure of the past, it will have (musically speaking) served its purpose. As a ballet, the work is a great medium for Helpmann's clowning—what it would be without him I cannot imagine.

After the performance I looked out of a Sadler's Wells window to where the dome of St. Paul's was clear against the night sky (William Boyce is buried under it). It did not seem to be rocking, so I presume that the dear old man was still at rest. If this music is not the best of Boyce, it may well induce us to find it. Charm from the orchestra pit and farce on the stage make odd bedfellows. They rather tend to cancel each other out in *The Prospect Before Us*, and my view is that we shall be listening to the music long after we've forgotten the ballet.

Evan Senior.

Mademoiselle Theodore (Fifield) and Monsieur Didelot (Blair) rehearse a pas de deux.

Mr. O'Reilly in the centre of a group of dancers at the end of the opening performance at his Pantheon.

CHOREOGRAPHY

THE ballet's theme concerns the dangers and vicissitudes confronting dancers and their impressarios in the eighteenth century. In the present revival De Valois has tightened-up the ballet by simplifying the scene depicting Mr. O'Reilly's debts and I think that both the fire scenes have been cut. Clever use of a drop-curtain makes the action continuous, in spite of the seven scenes.

Choreographically the work resembles Gaul, inasmuch as it is divided into three parts. There is choreography that is supposed to represent Noverre's ; there are dances in de Valois' own individual " grotesque " style ; and there is mime. Although the three are successfully combined they don't add up to very much. The pseudo-Noverre is indifferent stuff, generally reminiscent of the class-room, thus giving a civil, but reserved nod towards the demands of history. Her own choreographic style, in this work, frequently looks more energetic than inspired. But the mime is well-devised and provides a splendid opportunity for period acting. The two moments of interesting dance-invention are the short variation for Vestris and Mr. O'Reilly's bibulous solo.

Helpmann as Mr. O'Reilly gives the performance of a great clown with consummate acting and immaculate timing. Whether he is hypercritically quizzing his rival's theatre, despairingly thrusting his bills at the audience, making a careful study of his toe's anatomy or falling into the footlights, he is a thing of laughter and a joy forever. I realise that all that glitters is not Gingold, but I doubt whether many people on the London stage could make an audience laugh louder or longer.

The company supported this inspired fooling with immense zest. Fifield danced charmingly as Mlle. Theodore. Poole as the phlegmatic Mr. Taylor made an excellent foil for the robust humour of Mr. O'Reilly, while Messrs. Gill, Blair and Trecu gave polished character sketches. Beriosova, as the Street Dancer, amused me immensely.

Clive Barnes.

DECOR

DE VALOIS' second ballet to be inspired by an English narrative painter was created during the war and owing to this there were certain economies that confused the narrative. Unless a very careful study is made of the programme beforehand, it is almost impossible to know what is going on.

The drop-curtain, based on Rowlandson's " Burning of the King's Theatre," is used to depict the destruction of both theatres. The bare stage of the King's Theatre, an economocal and effective idea, looks very solid compared to the sketchy cloths that represent a street and the opening of the Pantheon. This mixture of constructed and painted scenery never tends to unity nor does it help to clarify the situation for the bemused spectator.

It is an unrewarding job for a designer to create a decor based on a famous painter's work but Roger Furse has admirably captured the spirit of Rowlandson who also inspired De Valois' choreography. The costumes, in patricular, have been well and unobtrusuvely realised and the young company wear them with an air of understanding this comedy of bad manners.

Competitive subjects occur frequently in the history of ballet and their point is often missed unless the opposing parties are clearly defined. In Balanchine's *Le Concurrence*, which concerned the rivalry between two dress shops, the opposing shops were one each side of the stage. I cannot help feeling that a more stylised setting showing the two theatres while retaining the atmosphere of Rowlandson would have knit the ballet together.

Peter Williams.

Mr. O'Reilly and a Street Dancer (Svetlana Beriosova) dance in the streets in order to raise money for the re-opening of the Pantheon. Roger Furse decor is directly inspired by Rowlandson's " The Prospect Before Us ".
(All photos: Baron)

Curtain Up!

After Yvette Chauviré's performance of Giselle *at La Scala, Milan, where she has been appearing as guest star, it is possible that she may make some ballet films while she is in Italy that have been designed by her husband Nepo.*

From left to right: Ghiringelli (Director of La Scala), Yvette Chauviré, Giulio Perugini (premier danseur), Vera Volkova (Ballet mistress), Oldani (secretary to Ghiringelli).
(Photo: Erio Piccagliani, Milan)

SUMMER 1951 started on February 12. To people who do not know about the London ballet season, this may sound a rather odd statement. For many years it has been a tradition that foreign companies visit us in the summer; before the war this usually happened between June and August. In the past few years the summer has started earlier and earlier until this year it broke all records when the Swedish Ballet opened at Princes Theatre in the middle of the darkest month of the year.

We are getting hardened to crowded first nights but this seemed to be more sardine-like than usual. I became conscious of being jammed, like a reluctant Siamese-twin, between all the people who are not speaking to me for one reason or another.

The evening got a rousing start from the fair escort of Baron (photographer and *Evening Standard* critic) who was heard to say as she entered the theatre "but are you sure you would not rather go to a movie?"

The Swedish Ambassador and his wife were in one box and in the opposite box were Alicia Markova with her sister Doris Barry, Mrs. Healey-Kaye with her son Anton Dolin, and John Gilpin.

The unrelieved tragedy of the two ballets got a bit too much for some of the audience so that when a lady in an attempt to supress a loud sneeze, made a most peculiar noise, the whole house was rolling in the aisles.

I was caused a certain amount of embarassment on hearing DANCE AND DANCERS sold as "the book of the ballet." This same thing happened a few nights previously at the Kings Theatre, Hammersmith, when Ram Gopal opened a short season. As a lady was buying her copy I heard her say to her friend "this is the book, dear, that will explain all the movements." A fact that would have been quite true had she been buying last year's October issue.

THE following night, February 13, at Sadler's Wells Theatre was equally crowded. Apart from it being the first night of the revival of *Prospect before Us* it also was one of the rare occasions for seeing Robert Helpmann in a ballet. At the end of the ballet Ninette de Valois, looking very young and charming in a short black dress, came forward and made a short speech in which she thanked Helpmann for his wonderful performance. Many people in the audience were rather surprised that she did not also thank the rest of the company as it seemed that they had done pretty well too. However it turned out that Helpmann had given his services for the three performances in which he appeared as the bibulous Mr. O'Reilly. So he deserved a speech to himself as well as the bottle of Vat 69 with which he was most suitably presented instead of the usual orchids.

I MUST apologise to John Gilpin for giving the date of his twenty-first birthday as February 21 but this was the date that we were given by the Festival Ballet office. On the real date, February 10, Mr. and Mrs. Gilpin gave a party for their twin sons John and Tony. This was a very gay affair from which I returned with a sore face having had it smacked on one side by an impressario's wife and punched on the other by a ballet photographer. However none of these misfortunes, which are the usual burden of a critic, spoilt one of the best parties for years. The many dancers who were also celebrating the occasion in no uncertain way showed that they can dance the rumba and charleston with a zest equal to their performance on the stage. They all appeared to be true products of the 'twenties except that most of them never saw the light of day until that fabulous era had long given way to the troublesome 'thirties.

OVERHEARD at the first night of *Sappho*, given by Ballet Workshop at the Mercury Theatre on February 18,—"of course anybody would know that the ballet was really about Isadora Duncan". And talking about that great dancer reminds me that a friend tells me, in connection with the paragraph about Duncan last month, that her first remark to George Bernard Shaw when she met him was "I love you. Come."

FAMOUS painters have frequently inspired films but surely never so many as in *An American in Paris*, just completed in Hollywood, starring Gene Kelly and Leslie Caron (famous Sphinx of Les Ballets des Champs-Elysées). The sets and costumes by Irene Sharaff are reported to have been conceived to capture the feeling of Van Gogh, Renoir, Rousseau, Utrillo, Dufy, and Lautrec. I feel that this galaxy should create some sort of impression.

VERA VOLKOVA, now ballet-mistress at La Scala Milan, has become one of the most sought-after celebrities in that city. I hear that Madame Toscanini, daughter of the celebrated conductor, was anxious to present Vera to Milanese society and visiting celebrities. On the Wednesday after her arrival she was invited to a lunch party to meet the American Ambassador.

On the appointed day Volkova arrived at the palatial house of Madame Toscanini who greeted her with a mixed expression of delight and surprise. After a session of pleasant chatter, Volkova's eyes shifted to the adjoining room where she noticed a lunch table only set for two. Hours later when lunch-time had become tea-time she realised with alarm that not only had the American ambassador failed to arrive but she had not had her lunch. Feeling that etiquette demanded that it was time to leave she gracefully thanked he hostess and proceeded to go.

Delighted by Volkova's visit and eager that she should come again, Madame Toscanini expressed sincere regret that Madame Volkova had been unable to attend the lunch party on the previous day especially as the American Ambassador had been so eager to meet her!

THE following extract from Arnold Bennett's journals shows that *corps de ballet* behaviour at the Paris Opera and also the attitude of dancers to opera, has altered little.

Wednesday, Oct. 14, 1903. We went to see *Faust* at the Opera. A performance exquisitely free from any sort of distinction. But between the acts, from the balcony, we had amazingly good views of the illumination of the Avenue de l'Opera for the King and Queen of Italy. It was only a trial illumination and was "out" at 11 p.m. I noted the effect of the masts lighted perpendicularly. The only part of the Opera that we enjoyed was the ballet. I noted the business-like air and habits of the *corps de*

Dance and Dancers says Happy Birthday to :—

Leonide Massine	International Choreographer and Dancer	March 26th
Shirley Bishop	Sadler's Wells Theatre Ballet	April 1st
Sheilah O'Reilly	Sadler's Wells Theatre Ballet	April 2nd
Antony Tudor	Metropolitan Opera, New York	April 4th
Ronald Hynd	Ballet Rambert	April 22nd
Josephine Spaull	Ballet Rambert	May 1st
Maureen Bruce	Sadler's Wells Theatre Ballet	May 1st
Pauline Harrop	Sadler's Wells Theatre Ballet	May 5th
Kumudini	Ram Gopal's India Dancers	May 17th
Margot Fonteyn	Sadler's Wells Ballet Company	May 18th

Readers with birthday cards for dancers can address them c/o DANCE AND DANCERS, Mersey House, 132-4, Fleet Street, London, E.C.4. Letters will be forwarded to the dancer's home address to arrive on the birthday. Please post cards early.

ballet; how they calmly tested toes and hair in the middle of the stage; and the enormous potential activity of their legs—strong, muscular and elegant, but not exactly pretty, animals. And how the whole "convention" of the piece was changed, and cleared of all sentimentality and make-believe, and sickliness while the ballet lasted. As if the corps said: "Now understand, no mistake, no pretence, this is a ballet and nothing else, complete in itself, and we shall execute it regardless of everything except the rules and conventions of the ballet. You must forget *Faust* for a while." I was much struck with this.

I HEAR that most patient of all crocodiles, the booking-queue for the ballet at Covent Garden, had a new diversion the other day. It got mixed up with a docker's demonstration in Bow Street and the contrasting groups soon merged into one. The dockers were baffled but friendly and showed a surprising interest in this form of time-wasting. Members of the ticket queue had a fine time explaining the mysteries of ballet to an intrigued audience, and some of them attempted to demonstrate the complicated steps.

JOHN GILPIN, now touring with Festival Ballet, has asked me to thank all those readers who so kindly sent cards on his twenty-first birthday. He was delighted to receive so many and only regrets that he cannot answer them all personally at the moment.

ONE of our readers, Miss Elsa Halsey, who like everyone else has had trouble in getting tickets for Covent Garden, tells me of an unexpected but welcome compensation that has come her way. The mountain has come to Mahomet as the Sadler's Wells Ballet now rehearse in a building opposite her Hammersmith office. Through the window, she can watch the company at work. The only complaint so far has been from her employer who is under the curious impression that his business is more important.

FAMOUS DANCER'S RECIPE : 5

Yurek Shabelevski, celebrated Polish dancer, has for the past ten months confined his activities to performance in Italy.

He lives in Milan's Via Ciro Menotti with his poetess wife (Chilean, Rita Walker) and ten months old son, Octavius. Both Shabelevski and his wife Rita are admirable cooks and manage to maintain an unusually varied cooking that ranges from *Chile beans* to *Jajecznica* a popular Polish dish.

Jajecznica is one of those dishes that has special appeal for dancers who come home from the theatre late and tired. Easy to prepare it is also nutritous.

Shabelevski's abstention from the tempting *Pasta* (spaghetti, macaroni, etc.) of Italian cookery, is a miracle of discipline. He considers them too starchy and fatal to a dancers eating regime. For the most part he confines himself to a simple diet that includes boiled meats, a variety of vegetables, salads and stewed fruits.

Jajecznica

(pronounced : ya-ye-schit-za)

Ingredients : *Six large potatoes, ¼ lb. of Polish sausage, 4 eggs, butter, oil, salt, pepper. (Enough for two).*

Method : *Slice potatoes thinly and fry in a mixture of butter and oil. Split the sausage and fry separately, also in butter and oil. When the sausage is sufficiently cooked place them in the pan of potatoes, distributing them evenly until the potatoes are completely covered. Then add four fresh eggs to cover sausage, salt and pepper to taste and cook under small flame for about ten minutes. When eggs are sufficiently done, divide the jajecznica into two portions and serve on hot plates.*

Our "Dancers you should know" feature will be resumed next month when we shall also start giving an old photograph monthly. The result of the competition to decide a name for this latter feature will be announced.

New Books

Les Ballets Americains, photographs by Serge Lido (published by the Bureau des Concert de Paris, 138 Avenue des Champs-Elysées).

HERE is another of Lido's albums of fine photographs recording the ballet in Paris. Even if the Parisians did not like Les Ballets Americains yesterday, they look good in these photographs today. They show Ruth Page, Bentley Stone, Jose Limon and Talley Beatty in such works as *Frankie and Johnnie, Billy Sunday, The Bells* and *La Pavane du Maure.*

Rostros de la Danza (*Aspects of the Dance*), by Blanca Terra Viera, with drawings by A. Canas (Buenos Aires: Maucci and Curotto, 1950).

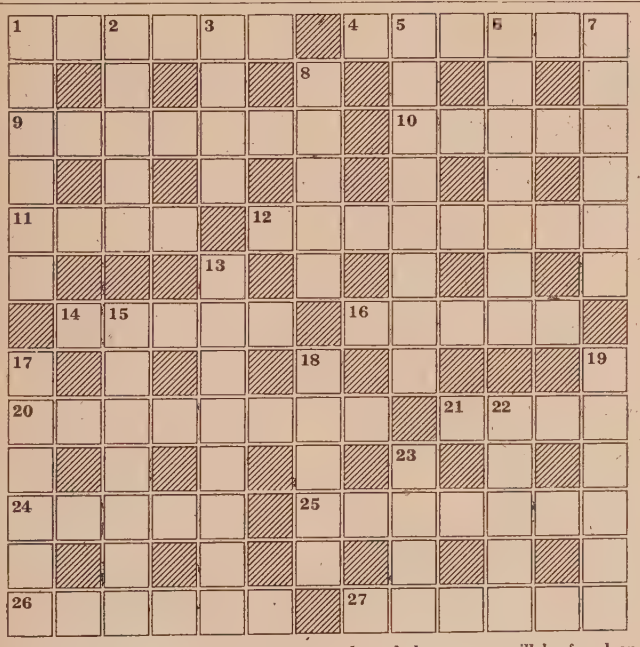
MADAME BLANCA TERRA VIERA is a poet and it is her aesthetic impressions and poetical reactions towards the Dance that she gives us in her 130-page book.

She is very much concerned with the metaphysics of the art of dancing. What is the dance, she asks herself. It is order, equilibrium; it is the origin and essence of things. It is the eternal, all-pervading harmony on which all things depend and which keeps the world together. She quotes Lifar : "In the beginning was the Dance."

In her lyrical flights the author sometimes achieves grandeur and the book gains thereby.

After an introduction in which she sees Creation as the beginning of a great dance, Blanca Terra Viera in a series of what can be called short prose poems celebrates Degas, Bakst, Lifar, Diaghilev, Isadora Duncan, ballet shoes, dancers' hands, the five positions and so on. The second part of her little book consists of a lecture she delivered in Montevideo in 1947, "France and the Ballet." After again tracing the origin of the Dance, she sketches a brief history of ballet and dancers.

Sergio Cardoso-Ayres.



The above crossword is for amusement only and the answers will be found on page 24 of this issue.

The winners of the competition in our February issue, whose entries form the current puzzle, are—(Veteran's Crossword) Jean Mossop, 636 The White House, Regents Park, London, N.W.1.

(Beginner's Crossword) L.A.C. Haines, R.S.C. Pay Accounts Section, S.H.Q., R.A.F., Kinloss, Forres, Morayshire, Scotland.

They have each been sent a year's subscription to DANCE AND DANCERS as a prize.

CROSSWORD . . 3

VETERAN CLUES

ACROSS

1. Carnaval by Berlioz (6).
4. Cast in *The Sleeping Beauty* (6).
9. Married to Hugh Williams she now lives in Italy (7).
10. Louis Yudkin does this many times on tour (5).
11. Found in *Coppelia* and *La Boutique Fantasque* (4).
12. Coppelia must be this in Act 2 Scene 1 (4, 4).
14. There are six in *Don Juan*, one here (5).
16. The first young man (5).
20. World's greatest dramatic ballerina, pillar of American Ballet (4, 4).
21. Ulanova hails from here (4).
24. Odette;Odile are two roles —— (2, 3).
25. English dancer now with Ballets de Paris (7).
26. Created Girl in *Tritsch-Tratsch* (6).
27. An American Giselle (6).

DOWN

1. He Guyed Ballet (6).
2. Author of recent article on Pavlova (5).
3. Fokine's Prince (4).
5. Insect from *Carnaval* (8).
6. His most recent ballet was first produced last Boxing Day (7).
7. Edris Stannus is this to Gordon Anthony (6).
8. This is for MY book (5).
13. The critic's not off, as Hamlet would don his belt and dagger (6, 2).
15. This dancer's first name appears in *The Haunted Ballroom* (7).
17. Describes an orderly *corps de ballet* (2, 4).
18. English dancer now with New York City Ballet (5).
19. Creator of ballet for 26 across (6)
22. Prop from *The Three-Cornered Hat* (5).
23. Presentation supported by four columns in last scene of *Coppelia* (4).

BEGINNER'S CLUES

ACROSS

1. She has put Sadler's Wells on a good footing (6).
4. Rag Tom in Sadler's Wells (Anagram) (6).
9. Bertram Mills could form a Ballet company if Mr. Mills would leave (7).
10. A dancer is more likely to have her foot in the opposite position (3, 2)
11. The lighting depends on this (4).
12. Three were reported in a recent issue (8).
14. Part of the Wedding Bouquet ? (5).
16. Without these any play or ballet would seem rather bare (5).
20. There are many after a good performance (8).
21. Part of the cheap seats where the choir sits (4).
24. Moira Shearer's feet were in *Red Shoes* (2, 3).
25. Precedes de 1 across (7).
26. Hindu ballet, in English "The Eagle" (6).
27. Prominent in this puzzle (6).

DOWN

1. Ascertain (6).
2. Those of a dancer are very graceful (5).
3. A good one solves many a problem (4).
5. Margot Fonteyn is up there now (2, 3, 3).
6. A sort of fairy common to the R.A.F. (7).
7. —— dancers, a "toast", initially with Pavlova (2, 4).
8. *Pas de Trois* (1, 4).
13. If a thing loses it's quality it should be this (8).
15. But she doesn't trim sheep (7).
17. Ballet is one form of this, set to music (6).
18. "I rain" for the name of a dancer (5
19. A good show calls for this (6).
22. A part of The Rose (5).
23. Pavlova's nana is mixed up (4).

New regime at La Scala Milan

by David Raher

THE world—the ballet world, that is—waits with bated breath the renaissance of Italian ballet at La Scala in Milan. A century has elapsed since the golden era of Italian ballet that started with Vigano and ended with Cechetti. The rich supply of sap that trickled its way into Russia, France and eventually the rest of the world has finally run dry. The potential Legnanis, Grisis and Taglionis were left to fend for themselves while their ballet-masters departed for missions abroad—notably to Russia. Consequently there are no great dancers in Italy today; nor is there a tradition of ballet.

The Italians are acutely aware of this. They were reminded of their shortcomings by visits to La Scala of great contemporary ballerinas, Margot Fonteyn and Yvette Chauviré; and stimulated by the recent visit of the American National Ballet Theatre whose repertoire has made a lasting impression on them, and stirred a passionate desire for something better at home.

Thus a new and vigorous movement has begun at La Scala, under the guidance of Dr. Antonio Ghiringhelli, its director, supported by Mme. Toscanini, patroness of the Arts, and daughter of Arturo Toscanini.

As Commander-in-Chief, Vera Volkova, celebrated Russian teacher from London, will plan its campaign; her *aide de camp* is Nicholas Beriosoff, La Scala's new ballet master.

The job is clearly a difficult one. It will not be easy to cut away the undergrowth of a system of dance training that reached its peak with Cechetti about fifty years ago but has since degenerated into tasteless style and careless technique. The chief problem, as I see it, will be to re-equip the present company of dancers with a stable technique; trim the rough edges off their present style or lack of style (*épaulement* is unheard of here); and to straighten out the tradition of bent knees that only looked well on Taglioni, yesterday, and Markova, today. It should take at least five years of back-breaking work. With Volkova's patience and persistence plus the enthusiasm and vitality of the Italian dancers, it can be accomplished.

In the meantime she will have to concentrate on building re-inforcements in the ballet school for future needs. This will not be too difficult as the youngsters in the school are malleable. Her chief obstacle will be the instructors themselves—some of whom have been teaching a ragged version of the Cechetti method for the past twenty-five years and who will find it difficult to change. On the other hand there are one or two younger teachers in their late twenties who are not beyond hope and who show definite inclinations towards acquiring the Volkova method. The latter will be allies; the older teachers will require firm handling.

Another major problem will be to reassemble a ballet public, who, with the decline of Italian ballet has dwindled to a negligible following. The position of the ballet can be measured by the fact that usually eight and certainly no more than twelve evenings of ballet are given in a year. Apart from these performances and the fragments of dancing in the various operas not much opportunity has been provided for the dancer's artistic development. It is therefore not surprising that no ballet audience exists today. Then too, there are no bona fide dance critics in Milan; consequently there is no proper guidance even for a potential ballet public. But there is hope in the support of Mme. Toscanini, who through travel abroad has become acquainted with ballet in England, America and France. She is keenly interested in the development of Italian ballet and is supporting a plan to build a new theatre devoted to the production of ballet. This will be on a vacant site directly behind the Scala Theatre. The new theatre will function as a unit apart from La Scala. It will provide scope for experimentation in ballet and will not be limited, as previously, to twelve performances a year, but have several performances weekly. From this new enterprise will rise a new public, it is hoped, more critical and discriminating.

As director of ballet at La Scala Volkova faces a score of problems. She will have to plan the ballet season each year, bring new choreographers, invite guest artists and in the meantime fortify her own dancers so that La Scala will no longer have to rely upon guest artists. What little remains of her time will be devoted to teaching and training teachers.

It will be interesting to see at the end of five or perhaps ten years what progress will have been made. It will require courage, stamina and creativeness from the lady who once reigned over West Street. As far as I know she possesses all these. Now, in their proper setting, they will be shown to better advantage.

Films Musicals down a Technicolour drain

HOLLYWOOD, California, I just don't understand you. In the past you have made film musicals such as no other country could ever do. You have the talent, the ideas, and the money, but now you are slipping. The two latest dancing musicals to reach this country—*Wedding Bells* (Metro Goldwyn Mayer) and *Tea for Two* (Warners) attain a new low in banality.

Do you remember all those films in which Fred Astaire danced to five hit numbers in one basket plus a script that was good enough to entertain a non-moronic audience when he was not dancing? You do, well what in the name of nobody I should care to think of possessed you to concoct that serenade to a lonely chambermaid about England and the Royal Wedding? At the press showing of *Wedding Bells*, British bewilderment soon gave way to the type of laughter that I have not heard since a patriotic little extravaganza called *Young England* hit a number of London's unsuspecting playhouses before the war.

Mercifully dotted about in this distressing spectacle, like semi-precious stones in a refuse heap, are some passable routines for Astaire and Jane Powell though none of them create much effect except for "I left my hat in Haiti" and a hobo-type of number. To see Fred dancing on a ceiling (remember Jessie Matthews in *Evergreen*) to a tune that Judy Garland once sang called, I think, "I want to be a minstrel man"—makes one feel that invention has run out. It is all a great pity as the picture started out by appearing to be based on the lives of Fred and his sister Adele.

Again, Sunset Boulevard and Beverly Hills, when you more than anyone were responsible for putting the T in the 'twenties are you afraid to make a movie that really represents that era?

Warner Brothers make a very half-hearted attempt in *Tea for Two*. True, there are a lot of numbers that were signature tunes of that period but their chronology has got very confused. The people in the background make an attempt at wearing the clothes of those days, but the star, Doris Day, might have walked out of Dior's salon this morning. There is a personable young hoofer called Gene Nelson who ought to be going places but nobody seems to have bothered to build-up his personality. He has two numbers that give hope that he might, one day, be Astaire's successor. The film closes with a slick little skit on *No, No, Nanette*, but it is too late to give any feeling of cloche hats, no waist-lines, dangling ear-rings, long cigarette-holders, and shingle, bingle and bob.

Peter Williams.

Famous flamenco dancers Juan Heredia, La Pillina, and Pillin in a cafe during the opening sequence of the Romulus film Pandora and the Flying Dutchman. *Unfortunately much of the dance has been cut but the fleeting moments when they appear convince us that we should like to see a lot more.*

FOUR DANCERS OF SADLER'S WELLS BALLET

(Photo : Gordon Anthony)

MARGARET DALE

(Photo : Felix Fonteyn)

JOHN HART

(Photo : Gordon Anthony)

JOHN FIELD

(Photo : Gordon Anthony)

AVRIL NAVARRE

Dance and Dancers . . . . AT HOME

SADLER'S WELLS AT COVENT GARDEN

PRINCESS ELIZABETH was in the huge audience that welcomed the company back to Covent Garden, on Wednesday, February 21, after their triumphant tour of America.

Applauding as enthusiastically as any gallery fan, the heiress apparent to the English throne watched the 116 year's journey, from cradle to romance, of the heiress apparent to the throne of fairyland—Princess Aurora Fonteyn.

No ballet could be more fitting for such an occasion than the Tchaikovsky-Petipa *Sleeping Beauty*. Every one of the four acts is a masterpiece of construction showing the infinite variety of classicism. It is not saying anything detrimental about the magnificent performance by the company when I say that the ballet itself was really the hero of the evening. The trouble with ballet to-day lies not with the dancers but what they have to dance. Here there is opportunity for everyone and the company fully realise the wonderful *soli* and *ensembles* that choreographer and composer have placed in their care.

It is useless to weave further webs of words around Fonteyn's Aurora. She is supreme and I do not expect to see better in my lifetime. It is an achievement to breathe life into this role and when she has the chance, such as in the spindle scene in Act I, she makes it really touching. Her Rose Adagio is remarkable on account of her *equilibre* which is now so taken for granted that it fails to astound as of old ; her Vision scene is soft and elusive ; her Wedding so glittering that, like a faceted diamond in sunlight, it is impossible not to be dazzled by the attack and technical brilliance. The one slight flaw being that she has developed a mannerism of grinning at the gallery which was most probably first night nerves.

But rare jewels need a fine setting and the company supplied it. Ashton has improved his Carabosse by toning it down, the exaggerated make-up has gone and a number of little touches have been added to make this repressed old harridan a frightening and plausible person. I still think that the spindle could be offered in a more subtle manner. As Prince Florimund, Michael Somes has little to do other than look handsome and partner well both of which he does extremely well.

Although far too tall, Beryl Grey makes the Lilac Fairy into cosy friend-in-need and dances a lovely variation in the Prologue. Elvin is the best Bluebird girl of this decade and has rather upset the balance of a *pas de deux* intended to display the male. As Florestan who dances with his sisters, Kenneth Macmillan shows promise of becoming our principal *danseur noble* of the future. Those zany Ivans led by Alexander Grant make one forget that the company is British to the core ; it is a pity that they could not have more imposing costumes.

When a person such as myself sees ballet most nights of the year, it is not easy to sit back and enjoy every moment especially of a lengthy four-act work. That I could relax and love it all, as on this occasion, is the highest tribute that I can pay to any company. For an English company, in five short years, to have mastered this touch-stone of Russian classical ballet achievement, is nothing short of miraculous.

P. W.

Ashton's *Daphnis and Chloe* has its first performance on Thursday, April 5. The painter, John Craxton, who has done so much work in Greece, is designing the work. Margot Fonteyn is Chloe, and Michael Somes, Daphnis. Alexander Grant is the pirate leader. The ballet falls into three scenes—A grove of Pan, The Pirate's camp, and the final scene is the same as scene I. The Covent Garden chorus will sing with the orchestra so that it will be possible to hear Ravel's score as it was written.

SADLER'S WELLS THEATRE BALLET

THE first performance of De Valois' *The Prospect Before Us* has been fully reviewed on pages 14 and 15 of this issue,

On Saturday, February 24, Stanley Holden took over the role of Mr. O'Reilly and his performance places him in the front rank of contemporary comic mimes. I have never for one second doubted that he would achieve this position from the first moment that I saw him rehearse Agnes, a witch, in Andrée Howard's and my *Selina*. He has every quality that makes a great comedian.

It was not easy to follow Helpmann in one of his greatest roles and Holden has been careful not to copy any of the typical piecesof Helpmann business. He builds up the role very slowly until the climax when he puts everything he has into the drunken dance in the last scene. His balanced performance makes it possible to see the rest of the ballet which has much more shape than one would have imagined. Holden is lucky to have such a role dropped in his lap but it is only his inate artistry that keeps it within the framework of the ballet while still making it equally funny.

On March 13, Cranko's *Pineapple Poll* had its first performance and it will be fully reviewed in our next issue. The story adapted from W. S. Gilbert's Bab Ballad, " The Bumboat Woman's Story ", was decorated by Osbert Lancaster, whose first work for the theatre this was. Also the first time that Sullivan music has been used for anything other than a Savoy opera. Fifield danced the title role with David Poole as Jasper, a pot boy. David Blair was the captain of H.M.S. *Hot Cross Bun* and Stella Claire was Blanche, his fiancée.

The company may give a season in Central London before they leave for America and Canada in September. There is talk of a revival of the full *Coppelia* for that season and it would, of course, be taken on the tour.

Donald Britten will return to the Theatre Ballet in spring when he has finished his military service.

P. W.

RAMBERT BALLET

THE same fate that overtook the Ravel music which John Cranko used for *The Witch* has now overtaken the music for Andrée Howard's *Mermaid*. Ravel's brother has objected to the use of the score which seems curious when it will be remembered that Howard's work was given in the composer's lifetime and no objection seemed to be raised then.

Margaret Hill danced the title role in the first act of *Giselle* during the week at Harrow and the reports of her performance indicate that Marie Rambert has made yet another dancer who can shine in this most exacting of classical roles (the other two being Sally Gilmour and Paula Hinton). The company will not revive the second act until they have more dancers.

INTERNATIONAL BALLET

AT the time of going to press we understand that Mona Inglesby's toe, which was operated on some time ago, will have recovered sufficiently for her to be able to dance again in the very near future.

Leonide Massine is to mount his *Capriccio Espagnol* for the company, probably when they are at Coventry. This work was first given at Monte Carlo in 1939 when he collaborated with Argentinita who danced the role of the Gipsy girl. When the company went to America during the war the role was taken by Slavenska and Krassovska. It seems possible that Mona Inglesby will dance the role in the new production. The setting to be used is that designed by Mariano Andreu for Fokine's *Jota Aragonesa* in 1937. This setting together with the costumes have always been used in Massine's work to Rimsky-Korsakov music. There is a ghost of a story which binds the Spanish dances together which consist of an *Alborada, Seguidillas, Bolero,* and *Fandango*. The work was seen in a shortened version when the choreographer and Tamara Toumanova danced in honour of Nijinsky in November '49.

BALLET WORKSHOP

THE great disadvantage of having a resounding initial success is that everyone seems to expect each programme to be of the same high standard. There were many things to commend in Ballet Workshop's second programme at the Mercury Theatre on February 18.

It was a mistake to open with the suite of traditional Spanish dances as it immediately gave the impression of a recital ; there is no place for this kind of thing in a programme intended for experimentation. Sara Luzita and Tutte Lemkow opened with a classical Bolero which they danced with charm. This was followed by two Basque dances by Robert Harrold. The final number, *Jota Aragonese*, was rather spoilt by a number of steps being inserted that had little to do with the dance in question. The reason for this being that the steps in question are ones that Lemkow can do in a very spectacular way. I cannot believe that Elsa Brunelleschi, who arranged the dances, could be responsible for this departure from a tradition of which she is the staunchest upholder.

A great number of very competent people were involved in the creation of Frances James' *Sappho*. But all the King's horses could not make this into a theatrical work. The story of the poetess who loved and sang on the Isle of Lesbos is of a tricky nature that needs very considerable experience to put over. The work was indefinite and the full tragedy never realised. That all the confusion of choreography and idea meant anything at all, was due to the artistry of Joan McClelland in the title role. The designer Edward Hurst did not appear to realise the limitations of so small a stage. It would have been far better to have really interesting costumes against a sky-cloth than

the mottled collection of rocks and trees which looked like an ancient setting for a pocket *Sylvia*. However, the work should not be considered a failure as it produced a really fine score for flute, viola, and piano by Michael Hobson, of whom more will be heard in the near future.

Walter Gore's *Pastorale For To-day* called itself a " sketch for a ballet ". As it stands it is a *pas de deux* for himself and Paula Hinton to Poulenc music. It had classical form in that it opened with a *pas de deux*, followed by a variation for the girl, then a variation for the boy, ending up with a *coda* which repeated the opening passages. It was beautifully conceived, very clear and unworried, without the superfluous steps that so often confuse dances for two people by modern choreographers. It had a feeling of youth and fresh-air that was charming. The pages of *Dance and Dancers* have become very aware of the rapid rise of Paula Hinton who first developed in the Rambert Ballet. She is the type of dancer rare in England. Technically excellent, she has a nice clean line added to which she also has a great sense of characterisation and a quality that seems to shine from within. Both she and Walter Gore know how to express emotion through their faces as well as their bodies. Joy and sorrow arise naturally without the strained grinning and pouting that mars the work of so many English dancers.

The evening concluded with Jack Carter's *L'Homme et sa Vie* (reviewed in our March issue) with Lulu Dukes in the role of Vie, originally given by Celia Franca. Carter's *Stagioni* first created for Ambassador Ballet, was revived for two performances on March 11 and 18.

P. W.

FESTIVAL BALLET

THE company have been doing fantastic business during their short provincial tour, they played to capacity in Birmingham and were sold-out before they even reached Manchester.

During the Birmingham fortnight, Alicia Markova and John Gilpin gave the Bluebird *pas de deux* which had an enormous success. Markova always used to be one of the best bluebirds of our time when she danced at the Wells with Idzikovsky. Gilpin also showed when he danced it with the Rambert Ballet, that he had the quality of becoming one of the best exponents of this best of all classical *pas de deux* for the male dancer. London looks forward to seeing them in May.

David Lichine has enlarged his *Harlequinade* by adding several additional dances and characters. Eleanor Watts has elaborated the scenery which she originally designed for *Pas de Quatre*, and it now has a background of typical old English pantomime shops.

The company leave for Monte Carlo at the end of March and will rehearse the new creations for the London Festival season, these will include a work combining Lichine's *Graduation Ball* and *Girl's Dormitory* using the best numbers from each.

AMBASSADOR BALLET

UNDER the auspices of the Arts Council, Ambassador Ballet has recently completed a tour of Ireland during which it has achieved considerable success. The company was headed by Anthony Burke (also assistant Artistic Director to Letty Littlewood) and Patricia Bentley.

A dramatic incident occurred during the visit to Omagh, Co. Tyrone, when the costume worn by Rona Heritage caught fire in the wings. Going to her assistance Anthony Burke found his own costume alight and was burned on the hands in beating out the flames. The matinee had to be put off and Rona Heritage was taken to hospital; but for the evening performances Anthony Burke was able to appear despite his injuries.

The company came back to England and were rejoined by Angelo Andes and Consuelo Carmona, who have appeared as guest artists many times before. On March 5 they returned to Folkestone which they visited in November last year.

A return visit to Ireland may be arranged if this does not conflict with the company's present plans.

CONTINENTAL BALLET

IN competition with bathing beauties, bagpipes and bursting balloons, Continental Ballet braved the Butlin Festival of Re-Union at the Albert Hall on February 26th, to prove once again (despite the warm reception of an indifferent performance—offset by the personal success of Molly Lake) that it is impossible to present ballet on a dance-floor arena. Movements which are intended to be seen through the proscenium arch can, and do, look slightly ridiculous when viewed from above and behind. Costumes which are designed to be presented against appropriate scenery, properly lit, look tawdry and colourless in near darkness broken only by the stabbing finger of high-powered, roving searchlights.

Under such conditions it was impossible to judge the merits of *Salute to Petipa* as a ballet. As a dance spectacle it was enormously enjoyed by the festive and re-united Campers, and in an immensely varied evening's entertainment lost pride of place only to the Dagenham Girl Pipers—who after all know how best to use so much space, by walking up and down and making a lot of noise.

Jack Hanson.

THREE ARTS BALLET

A SUMMER tour of the Three Arts Ballet will open at Kettering on June 4. The company is expected to appear there for two weeks, and this season will be the highlight of Kettering Festival of Britain celebrations. A new ballet is being prepared, to music of Stanley Bate, originally commissioned by George Balanchine for a work which had to be abandoned during the war. The music was never used. A provisional title for the ballet has been coined from the music, *Suite for Dancing*, but it is expected that this will be changed when the choreography is complete.

Perseus will, in future, be danced to the original Stanley Bate music used at Hammersmith during the first Three Arts Ballet season in 1939, and the second Stanley Bate score, which has recently been used, will be abandoned.

John Reagan is at present working on a synopsis for a ballet which has been written by Christopher Fry, the poet-dramatist author of *Ring around the Moon* and *The Lady's Not for Burning*. The Story is taken from the Book of Revelations.

After the Festival season at Kettering the company will go to Northampton, probably for two weeks, and other towns.

BRITISH DANCE THEATRE

ON Easter Sunday, the company celebrated their first birthday. It was on March 25, 1950, that British Dance Theatre gave their first performance at the Library Theatre, Manchester. Since then they have given performances in the North, trekked to London, given a season at the Chepstow Theatre as well as other London theatres, and opened a school in Westbourne Grove. On March 19, they gave a season at the Arts Theatre, Salisbury, by arrangement with the Arts Council. Their repertoire included *Masquerade of the Heart*, *And Tomorrow Comes*, *The Divided*, *Pleasure Spent*, *Dreams Are What You Make Them* and *El Amore*.

Plans are being made for a provincial tour during the spring and summer.

The company which is being enlarged, is headed by Sally Archbutt, Valerie Preston, Ronnie Curran and Warren Lamb.

AT Easter, Rudolf Laban and Lisa Ullmann directed a special seven day course at the British Dance Theatre Studio at 10a Newton Road, Westbourne Grove, London, W.10. Four courses were given, (*a*) Modern Dance, (*b*) Production of Dance Drama, (*c*) Psychology of Movement, and (*d*) Movement Notation.

Margaret Hill who is the latest of Marie Rambert's Giselles. She danced the first act with the Rambert Ballet during their week at the Coliseum, Harrow in February. It is hoped that later in the year she will be able to dance the second act as it is hoped that the full Rambert production will be revived.

Margaret Hill was one of the youngest members of the company when it went to Australia in 1946. *From the back row of the* corps de ballet *she worked her way up until by the time the company returned from Australia she was already taking important roles. Now she is the principal ballerina.*

(*photo : Studio Irwin*)

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BALLET EROS

THE company headed by Mela Carter and Rovi Pavinoff, opened at the Winter Garden Pavilion, Eastbourne on March 24. The new ballets include *Slavic Woman* (Choreography, Crandall; music, Eric Chisholm; costumes, Nadia Benois; setting Anne Irby)—*The Old Roué* (Choreography, Crandall; music, Waldteufel; costumes, Herbert Sidon; setting, Anne Irby)—*The Rose* (Choreography, Mela Carter; music, Tchaikovsky). The other works include *Swan Lake*, Act 2; *Les Sylphides*, and *The Cow that Spoke*.

In the near future, a modern ballet *Skyline* is to be given. This has a score by the famous jazz arranger Steve Race who has been responsible for the B.B.C. shows, *Top Score* and *Talk of the Town*. The first performance should be sometime around the middle of May when the company hopes to have a London season.

The company is very young and the average age of the *corps de ballet* is nineteen. The ballet master and artistic director, Jashf Crandall, hope to develop a number of new stars.

TERESA AND LUISILLO

IT is very unusual to find dancers paying any heed to their critics. When Teresa and Luisillo appeared at the Saville Theatre last November, there were several things that were criticised. On February 26 they opened a season at the Stoll Theatre and all the faults had been rectified. They have an almost entirely different company, several new numbers and beautiful costumes.

Luisillo has lost all his mannerisms and is again the dancer we all admired in Carmen Amaya's company. With Teresa he dances a *Solea*, built round a poem about a young man in prison whose girl friend comes to make love to him through the barred window. He sends her away. Danced to the accompaniment of the flamenco singer Antonio Mairena, and the guitarist, Angel Inglesias, it has unbelievable poignancy.

Gina Combi, who was at one time with Les Ballets des Champs-Elysées, gave a crisp *Zapateado* with three men, which was well arranged and she looked very fine.

A lively *Jota* is ideal to bring down the first act curtain as it also brought down the house at the same time—a theatre as vast as the Stoll takes a good deal of bringing.

The *Alborada* to Ravel music was very sensitive and shows how wise Luisillo is to bring a more intellectual approach to what have come to be known as "Spanish shows". This quiet and well choreographed number gave a quality seldom found in theatre. The rest of the programme consisted of numbers that we have seen before but are always glad to see again.

Luisillo is planning several new works, some to be given before the season closes on March 31. These will be reviewed in full in our next issue. The company are touring the English provinces for twelve weeks starting with the Adelphi, Slough, on April 2; Golder's Green Hippodrome, April 9; Streatham Hill Theatre, April 16.

FEDERATION OF RUSSIAN CLASSICAL BALLET

THE Federation of Russian Classical Ballet, which is a non-profit making organisation, was founded in May, 1950, by a group of International dancers and teachers under the patronage of Mathilde Kschesinska to assist in preserving faithfully the Russian Style and Method of Classical Dance teaching according to the precepts of Nicholas Legat.

The founders believe that they have established the first satisfactory and practical syllabus to provide the student trained in the Russian School with similar facilities to those afforded by other schools and Academies.

They do not seek to try to popularise this fluent style of dance, which has become very rare in the world, but to cultivate and stimulate conditions in their own confines to ensure a progressive development of this branch of the art of dancing.

Patricia Spalding is Secretary General and the Administrator is John Gregory.

The offices are at 27, Baker Street, London, W.1. Examinations are for Children; Junior and Senior Professional; Class of Perfection; Children's Teachers and Advanced Teachers.

POUR NOS LECTEURS FRANÇAIS
A partir du mois prochain, nous publierons un resumé de notre rubrique "Dance and Dancers At Home" en Français, à l'intention de nos lecteurs en France et les pays de langue Française.

Dance and Dancers . . . ABROAD

BALLET THEATRE

IT was as great a surprise to the company as to their many friends when Nora Kaye decided to leave and join New York City Ballet. However, this saddening news did not affect the tour and Alonso and Mary Ellen Moylan shared the ballerina role. It was actually Alonso who created the role of Lizzie Borden in *Fall River Legend*. On April 9, a three-week spring season opens at the Metropolitan Opera House.

The great event of this season is the first appearance of Babilée and Philippart in America. On the first night they will give *Le Jeune Homme et La Mort* and later in the season *L'Amour et son Amour*. Babilée will dance *Bluebird* with both Alicia Alonso and Ruth Ann Koesun.

William Dollar has revised his *Constantia*, originally created for the De Cuevas company, under the new title of *Concerto*. To the Chopin F minor piano concerto, it has settings and costumes by Robert Davison. Youskevitch, Alonso, and Mary Ellen Moylan dance the principal roles at the *premiere*.

Herbert Ross, who was responsible for the interesting ballet *Caprichos*, has created a new light work *The Thief who loved a Ghost*. The settings and costumes are by John Ward. The score has been taken from the works of Weber and orchestrated by Hershy Kay. Roland Petit's *Les Demoiselles de la Nuit* has also been acquired by Ballet Theatre and Petit himself will come from Hollywood (where he is making a film) to supervise the production.

Other new works scheduled for this season are one by Dama Alonso to Brahms' Variation on a Theme by Haydn, and a Spanish ballet with Albeniz, Scarlatti and Turina music, by Carmelita Maracci. Enrique Martinez is creating a new *pas de deux* for Alonso and Youskevitch.

NEW YORK CITY BALLET

NORA KAYE, André Eglevsky and Yurek Lazowski joined the company which ended its winter season on March 11. The additions to the repertoire were Ravel's *La Valse* with Balachine choreography and Karinska costumes. Stravinsky's *Jeu de Cartes*, also with choreography by Balanchine and costumes and decor by Irene Sharaff.

Antony Tudor revived *Camille* originally choreographed by John Taras for Markova and Dolin. The Beaton decor and Verdi music have been retained.

NATIONAL BALLET IN WASHINGTON

THE fabulous success of Sadler's Wells Ballet on both their visits to the United States seems to have given a fillip to those of the American dance community who would like to see their national ballet more firmly based upon the classical style. The ambitiously named National Ballet which first danced in Washington, D.C., in December, 1950, has been founded by the well-known dance teacher, Marion Venable, out of a school group, Ballet Soirée. Formerly a dancer with the Chicago Civic Opera Ballet and the Adolph Bolm Ballet, Miss Venable has been teaching for the past fifteen years, in Chicago, New York, and now the American capital. She founded this group without the enormous financial backing which is generally considered necessary with an American company, and the group is not yet fully professional.

Leon Fokine is *maitre de ballet*; and a former leading dancer of the American Ballet, Kathryn Nullowney, is associated as guest artist and choreographer.

The repertoire includes a white ballet, *Reverie*; a character dance suite, *Promenade au Parc*; a Russian style ballet tinged with oriental fairy tale, *Fantasie Caucasienne*; a Viennese style character ballet, *Prater*; and a study in lyric movement, *Autumn Leaves*.

The company which has enthusiastically dedicated itself is described as "scrupulously trained—some of them gifted with more than average skill, beauty and power to project", and is reported to be particularly fortunate in its male dancers amongst whom Walter Stroud, the leading dancer, is notable both as *danseur noble* and character dancer. Much is hoped for from seventeen-year-old Venita Louise, who was at Sadler's Wells School in 1950 and is compared to the young Baronova; and soloists Louise Hessler, Joan Fay Macaboy, Betty Wright and Rika Perikles, a young girl with a real feeling for mimé.

BALLET DES CHAMPS-ELYSÉES

AFTER hopes had been raised about the restarting of this company, it now seems that all the negotiations have fallen through. Ruth Page the American dancer and choreographer who was in Paris last year with her Ballets Americaines, has withdrawn her offer to finance the company. Whether any further money to refloat this most important of French companies is forthcoming, is not known.

CASINO DE PARIS

JEAN GUELIS former *premier danseur* with Les Ballets des Champs-Elysées has been signed to choreograph six short ballets for the Casino de Paris. It is the first time in the history of the Casino that ballet will be presented in the classical idiom.

For the new show that opened on March 15, Guelis did *Pas de Deux Classique* (Sauguet); *Le Ballet des Rats* (Thietrier); *La Marquise, Marquis et la Faune* (Damase); *La Cour des Miracles* (Poussigue); *Les Feuilles* (London Waltz by Ed Warner); and *La Troisieme Fille* (to zither music from the film *The Third Man*). The librettos are by Henri Varna, director of the Casino; and decor and costumes will be by Zamora.

After a run of six months at the Casino a second company will be assembled for a tour of Europe. Mr. Guelis has also been offered the post of resident choreographer at the Casino.

The company of dancers consists of Janine Monen (*premiere danseuse*), Arlette Castanier (formerly with de Cuevas ballet), Christiane Hubert, Liliane Montevei and Josette Robert. There will be four male dancers in the group including Jean Guelis (premier danseur), Daniel Astier and Jackie Roland.

D. R.

LA SCALA MILAN

ON December 31, *Pulcinella* was revived at La Scala. This work was originally created by Massine for the Diaghilev company. The present revival has new choreography by Boris Romanoff with decor and costumes by Gianni Ratto. The music which is Stravinsky's arrangement of Pergolesi, remains the same. The cast was as follows :—

Pulcinella	Jean Babilée
Pimpinella	Olga Amati
Prudenza	Rita Checolin
Rosetta	Giuliana Barabaschi
Cavillo	Giulio Perugini
Florindo	Ivan Dragadze
Furbo	Walter Venditti
Il Mago	Nello Piccolo

PULCINELLA is a character drawn from the Commedia dell' Arte, like Harlequin, Pierrot, etc. In this ballet his love is eagerly sought by three attractive young ladies of the town, Pimpinella, Prudenza and Rosetta, who are already being courted by handsome cavaliers, Cavillo, Florindo and Furbo.

By a series of mischievous antics and pranks Pulcinella manages to upset everybody concerned—especially the cavaliers. In the end he redeems himself by uniting the three couples in matrimony. All his misdeeds are forgiven and the ballet ends in a gay romp amid masses of confetti strewn all over the stage.

Balilée in the title manages to convey the capricious nature of the clown by a perpetual deadpan expression relieved only occasionally by wicked sidelong glances of self reprisal. Apart from his soli, which are invested with crisp attack and subtle characterization, the choreography is undistinguished.

A multicoloured front curtain made of pieces of material sewn together in careless fashion with the outlines of some of the characters superimposed in thick, black, brush strokes, sets the carnival mood. The main set, composed of two rows of typical Italian houses converging diagonally into prespective and painted in attractive pastel colours, sustains the lively mood established by the front curtain.

D. R.

NICHOLAS BERIOSOFF in his new post as *Maitre de ballet* at La Scala, will undertake the revival of the one hundred year old ballet, *Excelsior*. The choreography of L. Manzotti was recorded by a system of dance notation by Enrico Cechetti before he left his post as ballet master at La Scala at the beginning of this century.

The manuscripts, including several books defining the symbols, have been beautifully preserved in the dance archives at La Scala. Mr. Beriosoff, with the aid of a translator, will devote the entire summer holiday (July-August) to deciphering the ballet and preparing it for presentation some time in November.

The ballet has no story and is of the Lifar—*Noir et Blanc* genre. The one hundred and fifty dancers used in the original production will be trimmed down to a mere one hundred. The music is by R. Marenco.

Mr. Beriosoff has already staged the dances for the operas *La Traviata, Don Giovanni, Andrea Chenier*, and *Prince Igor*. He has restaged the ballet *Coppelia* and will create choreography for *Aida, The Legend of the City of Kitesh* (Rimsky-Korsakov),, *The Masqued Ball*, and *Falstaff* before the end of this season (June).

Marguerite Wallman, formerly ballet mistress at La Scala, Milan, will return to the opera to mount her version of *Boutique Fantasque* for Tamara Toumanova. First performance will be given on March 1.

D. R.

BALLET IN AUSTRALIA

THE Borovansky Company is now well ahead with rehearsals of ballets which were in its original repertoire, and those they will be using at present include *Sylphides, Lac des Cygnes* (Act 2), *Beau Danube, Scheherazade, Coppelia, L'Amour Ridicule*, and *Facade*. They are being reproduced as they were previously given in versions somewhat different to those generally used in England and on the Continent. The task of reviving these works has not been over-difficult as there is a sprinkling of old members with the new company.

Works to be added will be *Petrouchka, Boutique Fantasque* and *Aurora's Wedding*. Borovansky will be creating two new ballets on Australian themes for later in the season.

THE National Ballet of Melbourne has given the four act *Lac des Cygnes*, which has been well received and is a triumph under the inherent difficulties. The company is doing much despite handicaps, and although the dancers lack technical strength they are very well rehearsed and presented. Decor and costumes are superbly executed, and the two Orchestras play well. **Paul Hammond.**

ROYAL THEATRE, COPENHAGEN

ON Sunday, February 18, Niels Bjorn Larsen, soloist and ballet-director at the Royal Theatre of Copenhagen presented his new work *Desire* to the Concerto in F, for piano and orchestra, by Gershwin, with decor and costumes by Svend Johansen.

The story is about a young man (Poul Gnatt) who has to choose between the pure life represented by his fianceé (Margrethe Schanne) or a life of vice represented by Kirsten Ralov. He chooses the latter and goes deeper and deeper into evil, forming an association with a night-club dancer (Inge Sand). He tries to return to the faithful fiancèe but he has strayed too far and they are unable to find each other again. Haunted by memories of his evil-doing and past life he commits suicide by hanging himself from a tree.

The main fault of the ballet is clear almost at once. The young girl refuses the young man's advances as soon as the curtain is raised and he therefore turns immediately to the "bad girls". This is rather *demodé* in these days when, whether it is right or wrong, many young couples do make love even before they are married; and the idea of the young man turning to a dancer and for that reason committing suicide is just as passé. The inward struggle of good and evil in this case might have turned such a young man to suicide fifty years ago, but not to-day.

If in story and choreography the plot seemed in some ways a little old-fashioned, it must be admitted that it has outstanding virtues in other ways. A dance by a young couple (Ruth Andersen and Fredbjorn Bjornson) was one of the most poetic gems seen in Danish ballet for a long time. A fight (excellently danced by Kjeld Noack) between a spiv and the young man was extremely realistic, and the suicide scene was both tasteful and artificial. The wild love scenes were clearly inspired by many after-the-war sensual ballets such as *Carmen* but were very praiseworthy. In many ways the choreography was Niels Bjorn's best yet. So though the work could have seemed a little dull on account of the old-fashioned theme, the many brilliant pieces of choreography held the interest of the audience. Gnatt gave a fine, musical interpretation of his role. Margrethe Schanne played her unbelievable part as well as it could be done while Ralov and Sand made interesting *femmes fatales*.

Bent Schonberg.

SOLUTION TO CROSSWORD on page seventeen.

VETERANS Across

1. Romain. 4, Spells. 9, Volkova. 10, Packs. 11, Toys. 12, Doll-like. 14, Amour. 16, Somes. 20, Nora Kaye. 21, U.S.S.R. 24, In one. 25, Sheldon. 26, Elaine. 27, Alonso. Down—1, Revitt. 2, Molly. 3, Igor. 5, Papillon. 6, Lichine. 7, Sister. 8, Baron. 13, Buckle on. 15, Markova. 17, In line. 18, Hyrst. 19, Cranko. 22, Sedan. 23, Bell.

BEGINNERS Across

1, Valois. 4, Margot. 9, Rambert. 10, Toe up. 11, Fuse. 12, Giselles. 14, Aster. 16, Gowns. 20, Cheerers. 21, Apse. 24, In red. 25, Ninette. 26, Garuda. 27, Ballet. Down—1, Verify. 2, Limbs. 3, Idea. 5, At the top. 6, Gremlin. 7, To past —, 8, A trio. 13, Degraded. 15, Shearer. 17, Acting. 8, Irina. 19, Repeat. 22, Petal. 23, Anna.

Where are they now?

NAME	PREVIOUSLY WITH	HAS JOINED
Jean Babilée	La Scala Milan	American Ballet Theatre
André Eglevsky	De Cuevas Company	New York City Ballet
Réne Jeanmaire	Ballets de Paris	Filming in Hollywood
Nora Kaye	Ballet Theatre	New York City Ballet
John Keyworth	Borovansky Ballet Australia	Eros Ballet
Witaly Osins	Chatelet Theatre, Paris	Festival Ballet
Roland Petit	Ballets de Paris	Filming in Hollywood
Natalie Philippart	Ballets des Champs-Elysées	American Ballet Theatre
Tania Reselka	Kirsova and Borovansky Ballets in Australia	Eros Ballet
Astra Stromnes	*Symphony under the Stars*, Vancouver	Eros Ballet

FESTIVAL OF BRITAIN

Each month we shall publish details of the ballet events during the Festival of Britain. We shall be pleased to help overseas visitors in any way that we can. Please address all queries to The Editor, DANCE AND DANCERS, Mersey House, 132, Fleet Street, London, E.C.4. Write the words "Festival query" on the top left hand corner of the envelope.

LONDON

Sadler's Wells Ballet at The Royal Opera House with a repertoire which will include two new works, *Daphnis and Chloe* and *Tiresias*. The latter specially commissioned for the Festival by the Arts Council, with choreography by Frederick Ashton; music, Constant Lambert;

Sadler's Wells Theatre Ballet at Sadler's Wells Theatre. *Harlequin in April*, has been specially commissioned by the Arts Council, with choreography by John Cranko; music, Richard Arnell; decor, John Piper. First performance May 8.

Festival Ballet (with Markova, Dolin, Riabouchinska, Gilpin, Krassovska) at the Stoll Theatre from May 7 to July 7. New creations include *Peer Gynt* with choreography by Aurel Millos; *Graduation Ball* with choreography by David Lichine; and *Atlantic Crossing*. Guest artist Danilova.

Stop Press. Lichine is working on a new ballet to the Bizet symphony which is, at the moment, called *Four Movements*. Markova, Dolin, Riabouchinska, and Gilpin, will star in this work which will be probably given in place of *Graduation Ball*. Dolin is mounting his *Pas de Quatre*.

In the Open Air Amphitheatre in the Festival Gardens at Battersea Park, Group Theatre will present a new ballet specially commissioned by Festival Gardens Ltd., which opens on May 3, and will continue for the rest of the season. Based on a book in the Orlando cat series by Kathleen Hale, it will be called *Orlando's Silver Wedding*, with the role of Orlando danced by Harold Turner. Choreography, Andrée Howard; music, Arthur Benjamin; decor by the author and illustrator of the Orlando books, Kathleen Hale.

Stop Press. Sally Gilmour will dance the role of Grace, wife of Orlando. In order to do this she will leave her role in *Carousel* for the summer months but returns to it in the autumn.

In Festival Gardens' smaller Riverside Theatre, the Brothers Sie, from Java, will give a season of Balinese dances from June 4 to June 16.

BATH. The Bath Assembly. May 20 to June 2.

The Rambert Ballet appear at the Theatre Royal, Bath, during the Assembly. Opening on May 21 for one week and will present a new ballet by David Paltenghi—*Fates Revenge, or Rebellion in the Upper Rooms*, music by Peter Tranchell.

BOURNEMOUTH. Bournemouth and Wessex Festival, June 3 to June 17.

The Sadler's Wells Theatre Ballet will appear at the Pavilion Theatre, Bournemouth.

DUMFRIES. The Dumfries Festival of the Arts. June 24 to June 30.

The Rambert Ballet will give performances during the week of the Festival.

LIVERPOOL. The Liverpool Festival. July 22 to August 12.

The Sadler's Wells Ballet, accompanied by the Liverpool Philharmonic Orchestra, will be appearing in Liverpool during the three weeks Festival.

KETTERING

The feature attraction of the local Festival arrangements will be the visit of Three Arts Ballet from June 3.

During the season the Three Arts Ballet will mount several new works. Two of them have music by Stanley Bate. One of them has a provisional title, *Suite for Dancing*, this was originally commissioned by Balanchine. The other, *Perseus*, has an entirely new score. John Regan is working on a new ballet with Christopher Fry, the subject of which is taken from the Book of Revelations.

CANTERBURY. The Canterbury Festival. July 18 to August 10.

The Arts Council has commissioned a new ballet to be presented by the Rambert Ballet. It is *Prologue to Canterbury* with choreography by David Paltenghi; music, Peter Racine Fricker; decor, Edward Burra.

LLANGOLLEN. The International Musical Eisteddfod. July 3 to July 8.

A specifically international occasion when it is hoped to have choirs and dancers from France, U.S.A., Norway, Portugal, Switzerland, Sweden, Italy, Germany, Austria, Spain, Czechoslovakia, Hungary, Yugoslavia, Denmark, Holland, Belgium, Ukraine, Poland, Argentine, Brazil, Turkey, Israel, Ceylon, Indonesia, Canada, India.

Several readers have written to ask how they can book tickets for the various ballet events taking place during the summer. The Festival authorities inform us that arrangements have been made for ticket agencies (similar to our own Keith Prowse) all over the world to make reservations. So all you have to do is to go to your local ticket agency and they will make the reservations that you require. If you have any difficulty, just let us know.

Gally Zvereff and Vladimir Brosko in Gluck's Orphée, *with choreography by Nicholas Zvereff, at the Théatre des Champs-Elysées. Brosko will join International Ballet as a soloist.* *(Photo: Studio Liseg)*

They were Applauded

BARBARA FEWSTER for giving such a fine unobstrusive display of eighteenth century behaviour in the tiny role of Madame Noverre in *The Prospect Before Us* with the Sadler's Wells Theatre Ballet.

Born at Broadstone in Dorset on September 9, 1928. First studied at the Wessex School of Dancing at Boscombe. Went to the Sadler's Wells School in 1942. Danced with the Sadler's Wells Opera Company on tour in 1944. Foundation member of Sadler's Wells Theatre Ballet in 1945. Became Assistant Ballet Mistress at Sadler's Wells in 1947. As a dancer, her mains roles were—The Horse Clown in the *Bartered Bride*, The Cockerel in *Snow Maiden* and *Von Rotbart* in *Lac des Cygnes*. She can take over anybody's role if they fall ill.

RAY POWELL for making Puss in Boots in *The Sleeping Beauty* into something more than just a partnering role, by dancing it so well.

Born at Hitchin, 1925. Went to an art school at 15. After a year he joined the Sadler's Wells Ballet School where he showed great promise as a character dancer. Joined the company in 1941 where he remained for three years before going into the army. While in the army he also danced and played in the revue *Stars in Battledress*, appearing in Ceylon, Malaya, Germany and Austria. Principal roles include the Gravedigger in *Hamlet*, The Red King in *Checkmate*, one of the three Ivans in *Sleeping Beauty*, and Carabosse.

Ballet for Beginners

The Story of a Ballet

THE SLEEPING BEAUTY

The Petipa-Tchaikovsky masterpiece, *The Sleeping Beauty* was first given at the Maryinsky Theatre, St. Petersburg, in 1890. Diaghilev revived it at the Alahmbra Theatre, London in 1921, when though a great artistic success it was a financial disaster. Later a short one-act version known as *Aurora's Wedding*, was one of the most popular works in the Diaghilev repertoire. This consisted of the divertissement from the last act together with the best dances from the other acts. Sadler's Wells Ballet revived the work in 1939, when it was designed by Nadia Benois. An entirely new production, designed by Oliver Messel, was given when the company re-opened Covent Garden in 1946. International ballet revived the full version in 1948.

PROLOGUE. King Florestan XXIV and his Queen have invited certain fairies to be godmothers at the christening of their daughter, Princess Aurora. Unfortunately, owing to an oversight on the part of Cattalabutte, The Master of Ceremonies, one serious omission has been made—that of the wicked Fairy Carabosse. Uninvited she arrives in a fury and vows that Aurora will grow in beauty until one day she will prick her finger with a spindle and die. The Lilac Fairy who has not yet bestowed her gift, destroys Carabosse's plan by promising that Aurora shall not die but fall into a long sleep of a hundred years to be awakened by the kiss of a handsome Prince.

ACT I. The court are assembled for Aurora's sixteenth birthday and four princely suitors arrive to ask her hand in marriage. An old woman approaches and offers Aurora a spindle. The Princess dances with it and pricks her finger and everyone rushes to her aid. The old woman was, of course, the wicked Carabosse and mocking the court she vanishes. The Lilac Fairy appears and casts a spell over the Court so that they fall asleep; trees grow and conceal the palace.

ACT II. Many years later Prince Florimund arrives in the forest with a hunting party. He is in a despondent mood and pays little attention to the company . Presently they leave and he is left in solitude. Over the lake drifts the Lilac Fairy in her boat. She tells him about the sleeping Princess and shows her to the amazed Prince in a vision. The Prince tries to approach Aurora but whenever he gets near she vanishes into a group of attendant fairies. After the vision has faded the Prince asks the Lilac Fairy to take him to the palace of the sleeping Princess. Together they sail away in the boat.

ACT III. The Lilac Fairy leads the Prince through the undergrowth that surrounds the palace. On arrival, the Prince bends over the sleeping Aurora and kisses her. As she awakens, the spell is broken and the court and palace emerge from their hundred year's slumber.

All the fairies and characters from fairy-stories arrive to dance at the wedding of Princess Aurora to Prince Florimund. Finally all the Fairy Godmothers arrive to bless the happy pair and the court kneels down in homage.

HOW MUCH HAVE YOU READ ?

Without looking back through the pages, answer the following ten questions. If you answer them all correctly you have obviously got your full value out of this month's issue.

1. What designer has worked most with Frederick Ashton?
2. Who was Goat's Beard?
3. For what is Bergamo famous?
4. Who composed the music for a chess ballet?
5. What is the name of a Swedish choreographer whose works have been seen recently in London?
6. What painter inspired *The Prospect Before Us*?
7. Who had a twenty-first birthday in February?
8. What two people recently left England to work in Milan?
9. What composer's brother does not appear to like ballet?
10. Who was the fiancée of the captain of H.M.S. *Hot Cross Bun*?

GLOSSARY

Assemblés. Meaning to assemble or bring together. A step for the purpose of concentrating strength, to be used in the step that follows. Also, a steadying step to finish a series of steps.

Ballabile (Italian). Ballet ensemble. A group dance performed by the *corps de ballet* as an accompaniment to the principals or separately.

Place. Means placed. A term used to describe the correct placing of a dancer's arms, body, head, and legs, either on the ground or in the air.

Ballet Dates

SADLER'S WELLS AT COVENT GARDEN

March
26 *Lac des Cygnes* (Fonteyn, Somes)
27 *Lac des Cygnes* (Grey, Field)
28 *Lac des Cygnes* (Shearer, Somes)
29 *Lac des Cygnes* (Elvin, Field)
30 *Lac des Cygnes* (Act 2), *Ballet Imperial, Facade*
31 (M) *Lac des Cygnes* (Grey, Field)
31 (E) *Lac des Cygnes* (Fonteyn, Somes)
April
5 *Les Patineurs, Daphnis and Chloe* (1st performance), *Ballet Imperial*
6 *Les Patineurs, Daphnis and Chloe, Ballet Imperial*
7 (M) *Lac des Cygnes* (Act 2), *Daphnis and Chloe, Les Patineurs*
7 (E) *Lac des Cygnes* (Act 2), *Daphnis and Chloe, Mam'zelle Angot*
9 *Les Sylphides, Daphnis and Chloe, Rake's Progress*
10 *Les Sylphides, Daphnis and Chloe, Ballet Imperial*
11 *Les Patineurs, Daphnis and Chloe, Rake's Progress*
14 (M) *Les Sylphides, Ballet Imperial, Facade*
16 *Ballet Imperial, Daphnis and Chloe, Ballabile*
18 *Les Sylphides, Daphnis and Chloe, Ballabile*
21 (M) *Ballet Imperial, Symphonic Variations, Facade*
21 (E) *Les Patineurs, Ballet Imperial, Ballabile*

SADLER'S WELLS THEATRE BALLET

March
24 (M) *Assembly Ball, Prospect Before Us, Beauty and the Beast, Summer Interlude*
27 *Pastorale, Beauty and the Beast, Valses Nobles et Sentimentales, Prospect Before Us*
31 (M) *Pineapple Poll, Sea Change, Pas de Trois Swan Lake, Les Rendezvous*
April
3 *Les Rendezvous, The Haunted Ballroom, Trumpet Concerto, Facade*
7 (M) *Carnaval, Beauty and the Beast, Valses Nobles et Sentimentales, Pineapple Poll*
11 (W) *Pastorale, La Fete Etrange, Pineapple Poll*
14 (M) *Assembly Ball, Selina, Casse Noisette* (Act 2)
17 *Le Lac Des Cygnes* (Act 2), *Sea Change, Beauty and the Beast, Summer Interlude*
21 (M) *Les Sylphides, The Prospect Before Us, Trumpet Concerto, Facade*
24 *La Fete Etrange, The Prospect Before Us, Beauty and the Beast, Pastorale*
28 (M) *Assembly Ball, Pineapple Poll, Beauty and the Beast, Pastorale*

FESTIVAL OF BRITAIN SEASON

May
8 *Assembly Ball, Harlequin in April* (1st performance), *The Prospect Before Us*
(M) *Pastorale, Harlequin in April, Beauty and Beast, Facade*
(E) *Pastorale* (Ballet) *with Hugh the Drover* (Opera)
15 *Khadra, Harlequin in April, Beauty and the Beast, Pineapple Poll*
19 (M) *Le Lac Des Cygnes* (Act 2), *Sea Change, Pas de Deux* (*Giselle*), *Jota Toledana, The Prospect Before Us*
22 *Dido and Aeneas* (1st Performance), *Harlequin in April, Summer Interlude*
23 *Summer Interlude* (Ballet) with *Hugh the Drover* (Opera)
26 (M) *Carnaval, Beauty and the Beast, Valses Nobles et Sentimentales, Selina*
(E) *Dido and Aeneas, Pastorale, The Prospect Before Us*
29 *La Fete Etrange, The Haunted Ballroom, Pas de Deux* (*Giselle*), *Tritsch-Tratsch, Facade*
June
2 (M) *Les Sylphides, Valses Nobles et Sentimentales, Capriol Suite, Pineapple Poll*
5 *Pastorale, Sea Change, Beauty and the Beast, The Prospect Before Us*
7 *Dido and Aeneas, La Fete Etrange, Facade*
9 (M) *Khadra, Harlequin in April, Pas de Trois* (*Swan Lake*), *Jota Toledana, The Prospect Before Us*

FESTIVAL BALLET

April
1-30 The Casino, Monte Carlo
May 7 to July 7
The Stoll Theatre, London.

INTERNATIONAL BALLET

April
2 New Theatre, Northampton
9 Theatre Royal, Norwich
16 Gaumont, Southend
23 Hippodrome, Coventry (two weeks)
May
7 New Theatre, Oxford

RAMBERT BALLET

March
26 King's Theatre, Glasgow
April
16 Regent Theatre, Rotherham
23 Theatre Royal, Huddersfield
30 Winter Garden, Morecambe
May
14 Arts Centre, Doncaster
21 Theatre Royal, Bath

CONTINENTAL BALLET

May
7 Regent Theatre, Barnstaple
14 Theatre Royal, Bristol
June
4 Arts Theatre, Salisbury
11-18-25 Theatre Royal, Worcester

BALLET EROS

March
24 Winter Garden Pavilion, Eastbourne
April
2 The Dolphin Theatre, Brighton
9 The Rowntree Theatre, York
30 The Assembly Hall, Tunbridge Wells
May
7 Hippodrome, Keighley

BRITISH DANCE THEATRE

April
11-12-13 Middlesbrough

BALLET WORKSHOP at the Mercury Theatre, London
8, 15, 22, 29—
Lady Poltagrue; choreography, Michael Holmes; music, John Lanchberry; decor, Morgan Rendell
Scherzi della Sortie; choreography, David Paltenghi; music, Monteverdi; decor, Leslie Hurry
Louisa; choreography, Mignon Furman; music, Kabelevsky; decor ,Janette Munro Kerr

Ballet Correspondents

(Abbreviations: b.c.—ballet correspondence; m—male f—female; m.a.—my age; o.i.—other interests; l.s.—languages; p.r.—photograph requested.)

SYLVIA PURDON. 87a, Church Street, Wallasey, Cheshire, wants b.c. m. or f. age 18 or over in Scotland, abroad. m.a. 18. o.i. music, art ,films, reading, travel, all answered.

ANTONIO HANSEN, Holmbladsgade 48 iv, Copenhagen, Denmark, wants b.c. m. or f. age 20-30 in England, S. America, Australia. m.a. 33 o.i. theatre, literature, p.r. all answered.

ROY PANNELL, 1, Manchester Road, Exmouth, Devon, wants b.c. m. age 17-18, in U.S., London and Canada. m.a. 17. o.i. films, drama, swimming, p.r.

JUNE BROWNING, 35, Longfield House, Ealing, London, W.5, wants b.c. age 15-20 in England, Canada, N. Zealand. m.a. 16, o.i. films, music, theatre.

PAULINE HUNT, 18, Nares Street, Scarborough, wants b.c. f. age 15-16 in Australia. m.a. 15. o.i. films, theatre, music. p.r.

ANGELA LEARMOUNT, 219 Petts Hill, Northolt Park, Middlesex, wants b.c. age 15-16 in Canada, U.S. m.a. 15. o.i. films, cycling, swimming, art, skating. p.r.

PAMELA CHAVIER, 75, St. Pauls Avenue, Willesden Green, London, N.W.2. wants b.c. m. or f. in Canada, U.S., Australia. m.a. 19. o.i. theatre, films, books. p.r.

ANN EVANS, 40, Beverley Gardens, Wembley Park, Middlesex, wants b.c. in U.S., Canada, Australia. f. m.a. 14. o.i. Theatre, swimming, riding, skating. p.r.

ISLA ANDERSON, 31, Royal Terrace, Edinburgh, wants b.c. m. or f. over 21 in France, Scandinavia, Italy, Spain. m.a. 25. o.i. art, theatre, foreign stamps.

ANGELA ATKINSON, 3, Ashdown Avenue, nr. Blackley, Manchester, 9., wants b.c. f. age 15-20, in England, U.S., Canada, S. America, Australia. m.a. 16. o.i. reading, painting, theatre, films, all answered.

ELLIS G. SIPMAN, 1, Amaliastraat, Amsterdam, W. Holland, wants b.c. m. or f. age 22-30 in London, New York or Paris. m.a. 26. o.i. stage, music, films, travel. Ls. Dutch, English, French.

GLYNN B. JONES, 31, Roxburgh Road, West Norwood, London, S.E.27, wants b.c. m. or f. in British Empire, U.S., France, Italy, Spain. m.a. 20. o.i. athletics, films, theatre, books. p.r.

JEANNE MORSE, 1, Jamaica Road, Thornton Heath, Surrey, wants b.c. m. age 16-18 in England, Australia, m.a. 16. o.i. sports, films. p.r.

Mrs. LIPLEY, "Mintlaw," Carthagena Est., Broxbourne, Herts., wants b.c. in U.S., Canada, Australia, exchange notes, material, etc. on ballet. m.a. 24, o.i. cinema, theatre.

Miss TONY MITCHELL, 10, Channel View, Bexhill-on-Sea, wants b.c. anywhere. m.a. 19. o.i. swimming, and sailing. Ls. Spanish, English, little French. p.r. all answered.

MURIEL HORSLEY, 1, Jamaica Road, Thornton Heath, Surrey, wants b.c. m. age 16-18 in England, Australia. m.a. 16. o.i. swimming, films. p.r.

Mr. RUDI VAN DANTZIG, Lanseloetstr, 7", Amsterdam-West, Holland, wants b.c. in England. m. or f. age about 18. m.a. 17. student dancer. o.i. all ballet reading, exch. ballet pictures.

TONY HOMER, 50, Russell Street, Wednesbury, Staffs., wants b.c. m. or f. age over 20 in U.S., Canada, Australia. m.a. 23, o.i. Amateur drama, films, books, plays. p.r. all answered.

GILLIAN DUNN, 82, Savoy Road, Brislington, Bristol, 4, wants b.c. f. age 11-13, in U.S., Australia. m.a. 11, o.i. music, books, swimming. p.r. all answered.

Clubs

LONDON

London Ballet Circle. Sec.: Stanley W. Hawkins, 132, *Kensington Park Road, W.11. Telephone: Park* 4707. *(Please note Secretary's new address.)*

The February meeting was held on February 18 at the Salle Erard, Gt. Marlborough Street. (Messrs. Augeners) when the speaker was Mr. Harold Turner. On March 18, Mr. John Cranko spoke on " Elements of Choreography " and the lecture was illustrated by dancers from the Sadler's Wells Theatre Ballet. The recent film show organised through the kind co-operation of Mr. A. H. Franks was very successful and another similar show may be arranged for the end of March.

On February 3, several members of the club classes took part in the show put on by the Polytechnic Touring Association. They appeared at Albert Hall in various ensembles including a can-can.

New members will be welcome to the classes for beginners and advanced students who wish to learn something of the practical aspects of ballet to classes conducted by Mr. Jack Carter at the West Street Studios. Provincial visitors are invited to attend meetings when in town (admission 2/6).

Phoenix Ballet and Drama Club. Gen. Sec.: Miss Betty Wheeler, 26, *Kemplay Road, N.W.*3.

The club has vacancies for new members and wants experienced dancers and actors for forthcoming productions. A new ballet with choreography by Miss Nesta Brooking is going into production immediately for the Hampstead Festival in June, and a new 3-act play is being produced for this Festival.

Ballet classes and Play readings are held every week, particulars may be got from the Ballet Secretary, Miss Anne Graham, 4, Hornsey Lane, N.6. (Te.: ARC 3131) or the Drama Secretary, Mr. William Angus, 36, Netherhall Gardens, N.W.3.

Willesden Ballet Circle. Sec.: Christine Greenfield, 20, *Dean Road, N.W.*2.

In January the Scottish Country Dance Association, under the leadership of Miss MacLennan, gave a demonstration of eighteen reels, strathspays and jigs, including an old occupational dance *The Weaving Lilt.* Highlights od the evening were Miss Thelma Ockenden's solo, *Flora Macdonald,* and a five-minute talk by John Armstrong on the evolution of the kilt. The end of the evening found almost the entire audience, somewhat to their surprise, joining in an eightsome reel.

On January 9, M. Dmitri Vladimiroff, the well known teacher of dancing and Vice-President of the Circle, gave a talk on Petipa, Fokine and Gorski, with references to Noverre and Vigano. He pointed out the influences these great men have had on the development of the ballet. His very interesting talk, together with a number of amusing anecdotes which accompanied it, and a display of pictures from M. Vladimiroff's collection of dancer's photographs were very much appreciated. (It is regretted that owing to a misunderstanding the talk was announced in February DANCE and DANCERS as being given by M. Pierre Vladimiroff.)

On February 26, in colourful national dress, the recently formed Israeli Folk Dance Circle of Young Poale Zion gave a programme of various dances representative of the life of Israel. They included the Hora; dances of the harvest; dances of joy, thanksgiving and defiance; and showed the influence of Eastern and Western culture on Israeli dancing. Oriental influence in particular gave a delicacy to the dances.

A team of three speakers whose voices were pleasantly contrasted read a script linking the various dances and the evening concluded with Israeli party dances in which the audience joined.

BRISTOL.

Bristol Ballet Club. Sec.: Miss S. K. Bain, c/o 20, *West Park, Bristol,* 8.

During the first half of the present season events included a class by Peggy van Praagh, a lecture-demonstration on Mime by Joan Lawson and a showing of films hired from the Association of Ballet Clubs. On February 10 a class given by Nesta Brooking and on March 15 a further selection of films was shown in The Lounge, Folk House, College Green, Bristol 1.

On Saturday, April 14, a class will be given by Madame Lydia Kyasht at 20, West Park, Clifton, Bristol, 8, at 7 p.m. when non-dancing members may attend as spectators. On Thursday, April 26, there will be a meeting at the Victoria Rooms, Clifton, Bristol, 8., at 7 p.m.

Tickets for the sixth annual production will be obtainable on April 9 from Messrs. Duck, Son and Pinker, 1, Whiteladies Road, Clifton, Bristol. The programme will be *Swan Lake* (Act 2), guest artists Elaine Fifield and David Poole, guest pianist Stanley Crouch ; *A Military Affaire* choregraphy by Dorothy Woods, music by Haydn ; *Classical Variations,* choreography by Doreen Allen, music by Prokofiev ; *Russian Comedy Ballet* " *There's no fool* ——", choreography by Dorothy Woods, music by Shostaovich.

In November the club will, for the second time, co-operate with the Bristol Opera School in the production of Purcell's *Fairy Qiueen* in which the dances will be arranged by Dorothy Woods (the club ballet mistress and producer) and danced by the members.

BELFAST

Queen's University Ballet Club. Sec.: Barbara D. Allen, 62, *Balmoral Avenue, Belfast.*

Permission is being sought from the University Authorities to throw open the club to the general public. It is expected that the outside membership will be limited, if permitted, and those interested can obtain preliminary details from the Secretary.

A film show was held in the University on February 14, the programme being "Tadjik Songs and Dances", "Dances of the People of the U.S.S.R.", "Les Sylphides" and "Two Ballerinas" (which was so popular that it was shown again). On March 13, Dr Ivor Keyes gave a talk on ballet music, with illustrations from the music of *Petrouchka,* in the Great Hall of the University.

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